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65 GRAND AVENUE, BROOKLYN, N. Y. U.S.A. 11205

STOKOWSKI - The Centenarian!
by John Sam Lewis (see page 4)

New Victor Records

November
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1923



STOKOWSKI

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(Written by Leopold Stokowski.)



featuring the EDISON Records
(see page 12)



ELIZABETH LENNOX
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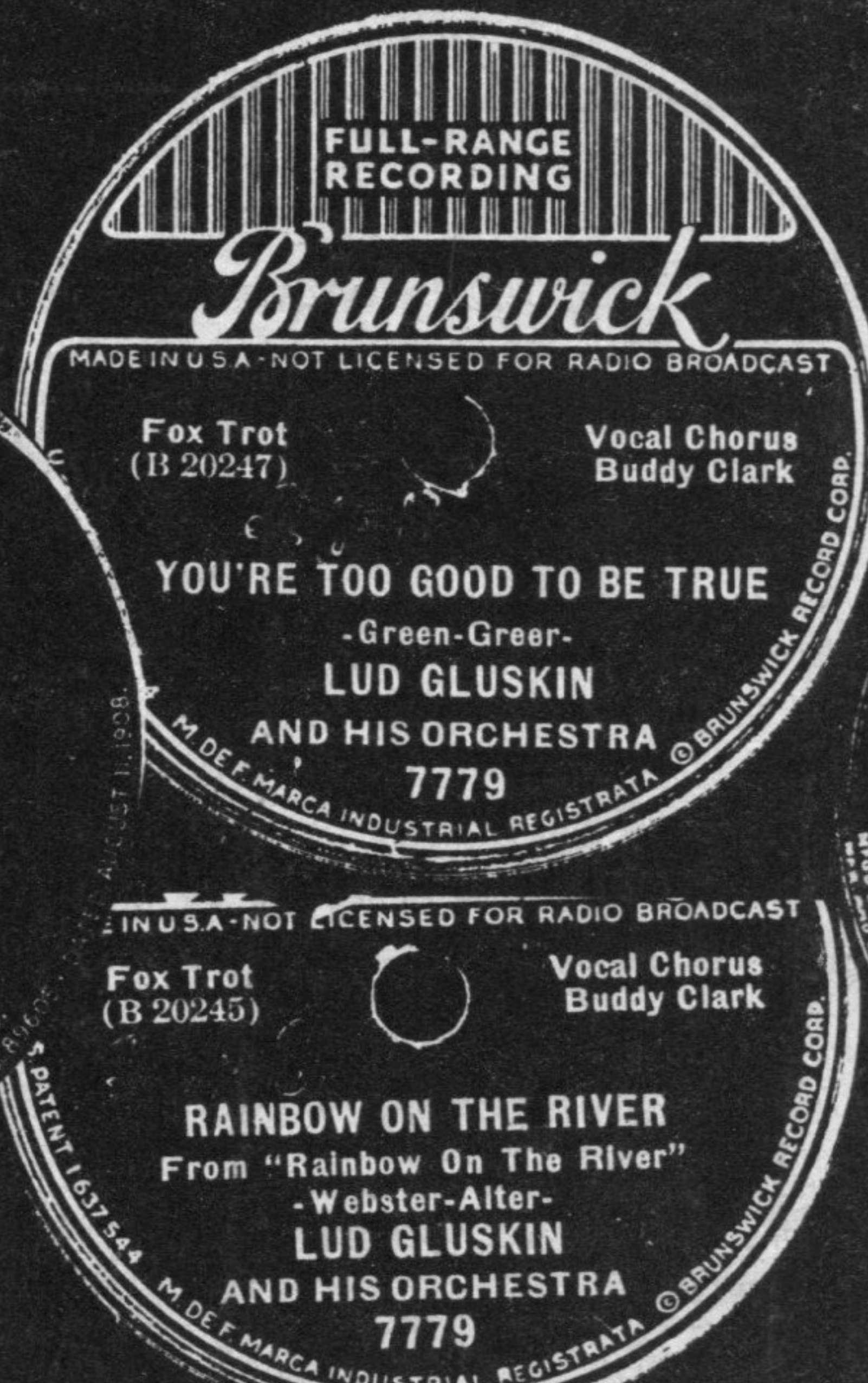
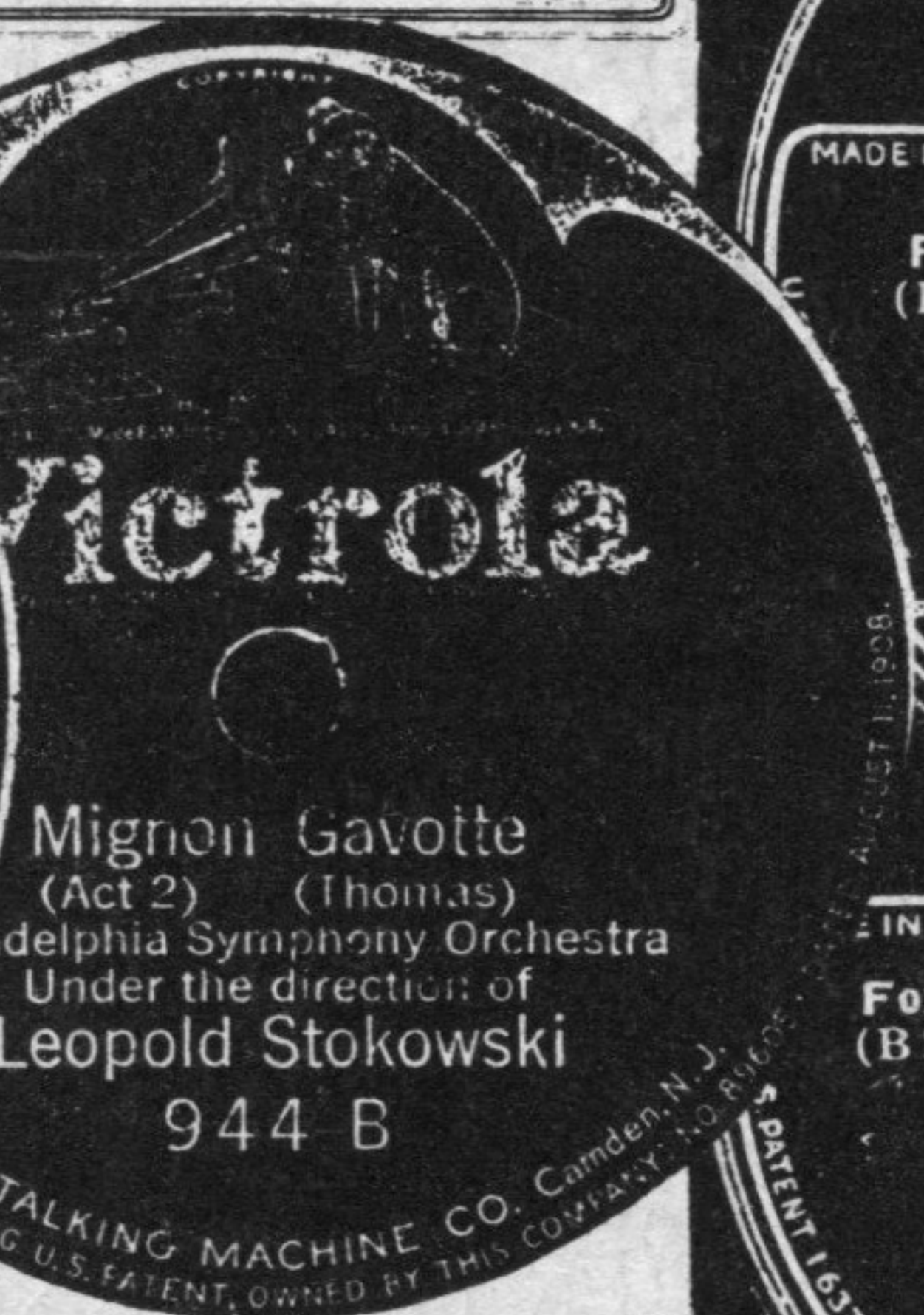


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ELI was an OPERATOR
(see page 2)



Bobby Hackett, 1939.

BOBBY HACKETT
an Exploratory Biography
by Steve Holzer (see page 6)



Latest NEWS! On Sept. 13, 1977
this great master conductor
passed away. The text for the
article was written several
weeks before. The scrap-book
page tribute was prepared after
the Maestro's death *****

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DISCO-ING IN GEORGE BLACKER

ELI was an OPERATOR!

I mentioned some time back that HAL FLAKSER has become interested in the record-making activities of the late ELI OBERSTEIN, with particular emphasis on his doings just prior to and during the Petrillo/AFM recording ban of 1942. It is well known that he was issuing brand-new recordings of current pop songs on his "HIT" label during the period from August 1942 to 1943, when he signed a new union contract (probably along with Capitol and Decca) and resumed the production of records made with the blessing of the AFM. The long-time mystery was where and how he got the masters. Eli claimed himself that some were made in Mexico, others were recorded before the ban took effect and still others were reissues of his earlier VARSITY and ROYALE masters cut between 1939 and 1940. Even though they never had any definite proof that he'd sidestepped their ban, the AFM booted Eli out of the union.

Well, the truth, like murder, will out - eventually. Part of it came to light in the DECEMBER 1976 issue of "HIGH FIDELITY" in an article on record pirates written by ROBERT ANGUS. This article focussed most of its attention on those who pirate opera broadcasts, out-of-print classical recordings and material of a like nature, but Mr. Angus did mention that Eli was probably the patron saint of the slick operators in the business today. He quoted the experience of "the music director of a major label" with Oberstein back in 1943. Mr. X had come to New York from Ohio, hoping to get a break in the business on the strength of his having done some arranging and played piano with various Midwestern bands. Unfortunately for him, he found quickly that he was not alone in his aspirations; there were literally hundreds of other youngsters in like case with him, and even with the inroads made on the big bands by the draft, there were still more young musicians looking for jobs than there were vacancies for them to fill. After much gigging around at whatever jobs he could get, our hero found an ad for an arranger, and upon inquiring about it, was told to report to a certain room at the Hotel Claridge at 9 PM that night. Upon arriving there, he found Eli Oberstein, who had brought a portable disc recorder and a none-piece band with him to the room which he'd rented for the night. Blankets were hung over the windows to muffle the street noises and towels stuffed under the doors to minimize the risk of bothering other guests. From 9 that night till 6 the next morning, Mr. X sketched at arrangements, the band sight-read them and Eli got about a dozen new Hit masters ready for subsequent issue. Eli paid everybody off in cash as the session broke up in the morning.

I wrote to Mr. Angus some time ago, asking him whether he could put me in touch with his mysterious informant; I'd have liked to ask whether he could remember the approximate date of the session and at least some of the songs that were recorded that night. I've never received any reply, unfortunately. Maybe this guy is still afraid of union reprisals. Jimmy Petrillo is long gone, but those "scab" recording sessions, some of them obviously held right under the noses of the union, must still rankle.

Angus had Eli running his own record company in 1943, but we know better. He'd been an independent record producer since 1939, when he set up the UNITED STATES RECORD COMPANY, producing VARSITY and ROYALE records. Fascinating as his 1940's operations were, they were only a part of the story. Let's skim over that story briefly.

USRC was apparently getting ready to go in JUNE OF 1939. I have a mimeographed list of initial releases that was sent out, presumably to dealers, dated the 29th. I was also able to get a Xerox of an actual Varsity/Royale catalog that must have been printed not long after that. In both cases, it's quite obvious that Eli's initial Varsity and Royale releases were dubbed - master reissues from a variety of sources. CROWN was drawn on most, for issues in his 8000's pops series on Varsity and quite a bit of the stuff issued in the 5000's hillbilly series. The 6000's race series drew alternately on CROWN and GENNETT as I'm sure most of you are aware. ULTRAPHON was the main source of material for Royale, but there is some other stuff that I've never been able yet to trace. One thing seems pretty nearly certain: Eli was able to dub from metal masters, not shellac pressings, when he prepared his masters. CARL KENDZIORA has in his possession a test pressing, obviously made by USRC, that couples The Joel Shaw master of "Basin St. Blues" (1778) that was later to appear in dubbed form on Varsity 8028 with what appears to be an EDISON BELL master of selections from Gilbert and Sullivan's "Iolanthe". This was issued on one side of Royale 1707. Both sides of this test are obviously master pressings from the original metal masters, whereas the Varsity and Royale records were just as obviously dubs. I might mention that the June 1939 release list differs from the printed catalog in one fairly important way: it lists a series of 12-inch Royale classical issues numbered from 1501 up that seems never to have been issued at all. At least three of these records, by Marian Anderson, did show up as 10-inch Royale records 1763, 1764 and 1765; other planned titles in that series may have shown up elsewhere as well.

In my opinion, there was much on Varsity and Royale that's worth seeking out, if you're a jazz fan or classics buff. Some of the classical fraternity may not realize it, but Eli showed a degree of enterprise unusual in a small independent producer in recording a number of classical works by American composers that were, to all appearances, totally ignored by the big boys. I saw much of this at the YALE UNIVERSITY LIBRARY when I went there to transcribe the data on the records for my files. Since that took me the better part of a day, I had no chance to listen to any of it, so I can't say whether it was good music or not. The fact remains that Eli did see fit to give it a whirl, even though he must have known how risky and potentially unprofitable such a move would be. Even the dubbed-master reissues are worth watching for, as they made some European material available here that would be hard to find otherwise. For that matter, the Royales and Varsities themselves are no longer very common! Jazz-wise, Eli did fairly well by the collectors, especially so in view of the relatively short life-span of USRC. You've seen, or can look up, the various listings in Rust so I needn't go into them but there are a couple of records I

have that aren't in the discographies, and I'd like to mention them here. They are:

- Var 8369 a(US 1796-1) - "Stringin' Along"
ANTONE-GIBBS QUARTET
b(US 1798-1) - "Technical Fantasy"
ANTHONY ANTONE, guitar solo
Var 8375 a(US 1794-1) - "Hannah from Havana" (Vol.: Don Coster)
b(US 1797-1) - "Honeysuckle Rose"
ANTONE-GIBBS QUARTET

If you dig the sound of the QHCF, you'll probably enjoy these two records, as the quartet were obviously inspired by Django et Cie.

Another Varsity record I'd like to single out for attention here is 8203, one side of which is an amusing recitation by RUDY VALLEE, called "PLaza 6-9423". Just why this number is printed on the label when Vallee gives it as "PLaza 3-4783", I have no idea, but in these days, when Ph.D.'s floors, the story told on that record is still relevant.

I have dwelt on some of these to try to make it clear that Eli deserves to be remembered for a little more than his "sneaky-Pete" recordings of the Petrillo ban period on the one hand and his numerous risque party records on the other. I'm not knocking the party records, mind you; I have several of them - "Sweet Violets", "She Had to Go and Lose It at the Astor", "Bessie Couldn't Help It", "The Man Who Comes Around" and a more besides are in my stacks, and get pulled out and played from time to time. Has anyone ever played the reverse side of "Astor"? It's a nice swing number by Johnny Messner's band: "Johnny's Messin' Round". Also, while on the subject of party records on Varsity and/or TOP HAT, I think I've discovered the true identity of "John Ryan", who made so many novelty vocals for Eli, some just funny, others markedly risqué. I saw an Elite ("Hits by _____") reissue of a couple of these once, on which the label credit was to "JOE RINES, singing comedian". That rang a bell, and I did some digging in my stacks, coming up with an early 30's issue by Joe Rines on Victor 24115, a wacky thing called "Taboo, Taboo". I played it against one of the "John Ryan" Varsities (the same side as had come out on Elite as by "Joe Rines" naturally), and sure enough, the VOICES WERE THE SAME. Chalk up one very minor discographical discovery for me!

The TOP HAT records seem to have come put in the latter part of 1940, when Varsity and Royale began to founder. The manufacturer's credit was changed from U.S. Record Co., to "INDEPENDENT RECORD CO.", probably reflecting an effort on Eli's part to reorganize and recapitalize the business. Unfortunately for the discographer, many of the Top Hat records show no master numbers, although some recognizable US masters are to be seen. There was also a short-lived "John Ryan" label, devoted to recordings by you-know-who. I've only seen two of these. The US master numbers have been deliberately obliterated, but in one case, I was able to make them out by examining the record under a magnifying glass.

That reminds me: I haven't discussed the USRC MASTER numbers, so hasten to make amends. Eli was at least honest about indicating the source of his dubbed masters when he reissued them on Varsity or Royale. His Crown masters on Varsity were always prefixed with a "C" (on the label, if not in the wax), and Gennett with a "G". The original master numbers were reproduced in the wax, and it's very probable that their take numbers were occasionally included. The Ultraphon masters of the QHCF were not prefixed with a "U", but are nonetheless recognizable. I have seen some masters on Varsity and Royale that are obviously of European origin, but I can't match their letter prefixes to a specific label. "BT" might possibly stand for "BelTona", "F" could be "Filmophone", but I'm not betting the rent money on either of those guesses! When he began issuing newly-recorded stuff of his own, he numbered many of these first masters from 1 upward; the highest such I've encountered to date is 54. Most of these had a 4-digit number written in the wax in addition; this was often prefixed by the letters "USL". These numbers ranged between the 7700's and the 7900's. I've always presumed they were part of some other studio's master number series, and that the other numbers were Eli's "control numbers, so to speak. He started his own master number series at US 1001, and worked up from there. 12-inch masters were numbered in the same series, but prefixed with a "12". The highest master number I've traced in this series to date is US 1919 ("The Quiz Song", by John Ryan on Top Hat 1007-A).

The story of ELITE, HIT and PHILHARMONIC is a rather lengthy one in itself, SO I'LL SAVE IT FOR NEXT COLUMN. Be patient, and remember the watchword: DOWN WITH STEREO!

From Hilding Bergquist!

--Here at last is the data on that vertical-grove BRUNSWICK I mentioned having sometime ago. You recall that yourself, George Blacker and Jim Walsh were wondering if an American-made vertical BRUNSWICK existed, since the few known ones were all Canadian. My disc will apparently "dampen" your hopes, also, as the word "CANADA" is on the label. --Anyway, here is its full data:

- 5233--described as a "Jewel Point Record": (10-inch):
(B-side) Kee To Kee Rag (Platzman and Eastwood) (1978)--Van Eps and Boudini, banjo and accordion duet.
(A-side) Medley Of Scotch Airs (1983)--Dan Boudini, accordion solo.
On both sides is labelled "The Brunswick-Balke-Collender Company Of CANADA Ltd.

The two titles are the "A" and "B" sides of catalog number 5233. "Kee To Kee Rag". In addition to these details, I should mention that I also did have "Kee To Kee Rag" on a 9-inch blue-label EMERSON, but its catalog number is not at hand now, since I had previously disposed of this disc to another guy.

Also, they MAY have appeared on the 9-inch red-label SYMPHONOLA, either coupled or separately.

Futhermore, interestingly enough, in the CURRENT RR 144/145 issue, on page 13, "Kee To Kee Rag" is AGAIN listed on MEDALLION 818. (Also on 817 was a Van Eps/Boudini duet of "Down South")

DIGGIN' THE GROOVES BOB DAVENPORT

Despite my infallible system around this office, I must report that I "goofed" during my last visit with you in Issue 146/147! -- SOMEHOW I completely overlooked a BLUEBIRD REISSUE (AXM2-5519) that should have been reviewed and reported. This is the "YOUNG LOUIS ARMSTRONG, 1932-1933". On four early cuts Chick Webb is on drums and Mezz Mezzrow is blowin' bells! And there are others of note present here, like big Sid Catlett, Budd Johnson, Teddy Wilson, and Louis Jordan to name but a few, as well as the ever-present and beautiful horn and voice of Louis. Just some of the tunes on this 2-LP set are: "Hobo You Can't Ride This Train", "When It's Sleepy Time Down South", "Laughin' Louie", "I've Got The World On A String", and a delightful tune Louis sings for his wife, Lil Hardin Armstrong, who had left him a year before. It's called "Tomorrow Night (After Tonight)".

In their legendary performer series, RCA has paid tribute to the late WOODY GUTHRIE On CPL1-2099(e), with the usual delightful booklet. These were all recorded on April 26th, 1940, and include the things associated with Woodie throughout his years, like "Dust Bowl Blues", "Pretty Boy Floyd", "I ain't Got No Home" and "Blowin' Down This Road" among others.

With their May release, RCA has added four more BLUEBIRDS to the catalog, and if you've been following these reviews you must know what an impressive catalog this has become! --- For these new ones, let's lead off with AXM2-5518, "FATS WALLER PIANO ROLLS, 1929-1941", a long overdue item spotlighting this great genius who left us much too early in life. The notes by MIKE LIPSKIN make for enjoyable reading. Many of the tunes featured here are Fats Waller compositions, by the way, and there are a couple of piano duets with Benny Payne.

Some great Jazz and Blues history has been brought back to us on AXM2-5522, on another 2-LP set called "CRESCENT CITY BLUES" featuring LITTLE BROTHER MONTGOMERY spanning a two year period from 1935-1936. Beside L. B. M. there is some gutsy Blues singing by Creole George Guesnon and Annie Turner. The type of material heard was largely slanted toward the black listener, and if we'd had enough sense to understand them, the connotations in the lyrics of these blues numbers would have made us blush back in that era! I'm just waiting for the "Now Society" to discover things like this!

Our next two items on BLUEBIRDS (All BLUEBIRDS, as I have said before are 2-LP sets) follow a natural progression: AXM2-5552 is a long awaited item, "JOE HAYMES & HIS ORCH., 1932-1935" Joe suffered the usual problems of a territory band in getting started, and really wasn't "making it" until he gave up the baton

in 1935. But this set show-cases some of his earlier work as a leader and arranger. (It's brought out in the notes by WARREN VACHE, SR. that it was Joe who did the arrangement of that great novelty hit for Ted Weems called "Piccolo Pete").

As we said earlier, it's a natural progression from the Joe Haymes item to AXM2-5549 ("THE COMPLETE TOMMY DORSEY, Vol. II, 1936"), because it was the nucleus of this Joe Haymes band that Tommy used when he split with brother Jimmy back in 1935. Of course he made quite a few changes in the months that follow, and this certainly isn't the same band that we all knew in later years. However, this set features a lot of Paul Weston and Axel Stordahl arrangements, and serves to introduce JACK LEONARD in a vocal chair (he wasn't on the T.D. Vol. I) and he certainly has to be one of the finest song stylists of his era! --- By the way, have you ever noticed vocal credit given to the THREE ESQUIRES on early T.D. records? The three esquires were JACK LEONARD, AXEL STORDAHL and JOE BAUER, and they're pictured on the inside of the LP jacket. Of course the throaty thrush, Edyth Wright,

(cont'd on page 12)

FROM record research

THE MAGAZINE OF RECORD INFORMATION & STATISTICS
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RAGGING the CLASSICS

JOHN SAM LEWIS

Stokowski

THE CENTENARIAN?

At the age of ninety-four Leopold Antonin Stanislas Stokowski signed a six year recording contract with CBS calling for four disks a year. Since his ninetieth birthday, more than five years ago, Stokowski has recorded about thirty LPs, but, strange to say, there are some odd lapses in his discography. His recording career began on October 22, 1917 when he waxed the Brahms Hungarian Dances Nos. 5 and 6 for Victor. The labels on the old Victrolas read "Philadelphia Symphony Orchestra," as the Philadelphia was called then, and this session (the issued takes were recorded October 24, 1917) began an association with both Victor and the Philadelphia that lasted until 1940. The first sessions took place in the auditorium of Victor's New Office Building in Camden, New Jersey, utilizing the full orchestra of 90 pieces. Camden, of course, is just across the Delaware from the Philadelphians' home base, a convenience both direct to the orchestra and to Victor. Stokowski has not recorded the Hungarian Dances since.

Leopold Stokowski was born in London of Polish parents and studied organ and conducting at the Royal Academy of Music. He was scarcely known at all when he accepted his first major conducting assignment at Cincinnati in 1911 and a few years later was called to Philadelphia to take over a competent, but not great, orchestra, one that had been in existence less than fifteen years. In a few seasons under him the orchestra was deservedly world-renowned.

Tall and aesthetic looking, with a shock of blond hair, Stokowski was a glamorous figure who knew how to employ publicity. His first great coup was the American premiere of Mahler's Eighth Symphony, the "Symphony of a Thousand," a work calling for huge orchestral and vocal forces and certainly not something one casually stages. Heaven knows what the Philadelphia board of directors thought when they considered the enormous expense of performing the Mahler Eighth in 1916. But he did it. The regrettable thing is that Stokowski has never made a commercial recording of the Eighth. In fact, until recently when he recorded the Mahler Second Stokowski had never waxed any Mahler symphony. A few years ago an underground tape of a 1950 Stokowski performance of the Eighth circulated, but I have never heard it. Needless to say, any performance of Mahler by Stokowski would be historically important. It is likely that Stokowski is the only living conductor who actually heard the Mahler Eighth conducted by Gustav Mahler himself. But this lapse in the Stokowski discography is only one of many.

Stokowski was one of the first conductors to play Stravinsky's music, and as early as 1920 he recorded the composer's "Fireworks." Up to then only two Stravinsky compositions had ever been recorded. Four years later, Stokowski made the first of his eight recordings of Stravinsky's THE FIRE BIRD. Eight times should suffice for awhile, especially when one remembers that Stokowski has not made a complete recording of THE RITE OF SPRING since 1930. It is scarcely arguable that Stokowski is one of the Russian composer's greatest interpreters and that other works by Stravinsky should be recorded by him, PETROUCHKA especially.

Both THE RITE OF SPRING and PETROUCHKA were mentioned in a long list of desiderata by Jim Cartwright, who probably knows more about the Stokowski discography than anyone. During the last twenty years or so most record companies that have recorded him have seemed to regard Stokowski as a kind of glorified "Pope" conductor and have not assigned him as many major works as Jim would like him to have. When I visited Jim in 1975 he had completed the research on his discography of Stokowski's Philadelphia Victor recordings and was hoping to find time to do the later records. Jim's unpublished Philadelphia compilation is what I call a "true" discography. Unlike some so-called discographies, which are actually check-lists of issued material, Jim's discography includes dates of recordings, locations, matrix and take numbers (both issued and unissued), and even the instrumentation employed on each session. The hard information came directly from Victor's files. He hopes someday to publish the discography, and when he does I'll be his first customer.

I spent an evening looking at Jim's typescript. There are some fascinating facts to be learned from it. One is that though Jascha Heifetz is credited with making the first recording of the Sibelius Violin Concerto with Sir Thomas Beecham in 1937, the violinist made an earlier recording of the work with Stokowski and the Philadelphia Orchestra in December, 1934. In depression days such a project was a brave attempt. According to Charles O'Connell's THE OTHER SIDE OF THE RECORD the Sibelius was rejected by Heifetz, but Jim's discography reports alternate takes of some of the sides and it hardly seems as though the entire project would have been scrubbed after so much work had gone into it. Nevertheless, it was the only recording Heifetz and Stokowski ever made together and was conspicuously missing from the elaborate multi-volume "Heifetz Collection" that appeared not long ago.

As I mentioned, the first recording Stokowski made utilized virtually the full Philadelphia Orchestra. The next series of recordings, made in May, 1919 at the Trinity Church Studio in Camden, reduced the complement to 46 players, and during the depression days some electrical recordings were made with such a drastically reduced force that the labels, which read "The Philadelphia Orchestra" should have said "Members of . . ." Nowadays, Union regulations would have prevented the recording of major works by such small forces (the rest of the orchestra would have to be paid for the sessions whether the members were present or not), but in the early-1930s the record industry was strapped and could hardly invest in doubtful enterprises employing full-sized symphony orchestras. After the Sibelius Violin Concerto business it's a wonder RCA determined to record anything except sure bets. Fortunately, RCA was not completely scared off.

In 1936 Stokowski let it be known that he wanted to withdraw from the musical directorship of the Philadelphia Orchestra, and Eugene Ormandy was picked to succeed him. The two men shared conducting duties until 1941 when Stokowski made the final break. Although he did accept a few more or less permanent assignments later, with the New York Philharmonic,

the Los Angeles Philharmonic, and the Houston Symphony orchestras, Stokowski has free-lanced most of the time ever since. He jumped from Victor to Columbia in the early 1940s to record with the All-American Youth Orchestra, which he founded and which was not 100% youthful.

Later, he founded the American Symphony Orchestra, which is still a going concern but no longer conducted by him. He returned to Victor soon after the wartime recording ban was lifted to make some recordings with the NBC Symphony Orchestra, but because Toscanini monopolized most of the major works RCA was recording with the NBC, Stokowski found himself recording a good many lollipops. He then returned to Columbia for a short series of recordings with the New York Philharmonic and a few with his old Philadelphia Orchestra, but most of the time he has free-lanced.

Stokowski has probably recorded for more labels, and with more symphony orchestras, than any other conductor. Some of the labels he has appeared on are as exotic as Czech Supraphon and Russian Melodiya. But one of the most interesting periods in Stokowski's recording career was the time he made five or six LPs for United Artists.

Frank Kelly, RR's "Reminiscing in Tempo" man, wrote me to inquire what I knew about these recordings. Apparently UA decided to enter the classical field and contracted to record various works with Stokowski and the Symphony of the Air, the former NBC Symphony Orchestra that tried valiantly to stay alive after Toscanini's resignation; but NBC had decided to cut expenses and dissolve the NBC SO and after a few years the Symphony of the Air died, many of its members being absorbed by other major symphony orchestras. I don't have detailed information about the six LPs Stokowski recorded for UA. In fact, I have only three of the six records. One recording of Karl Leimer's Fourth Piano Concerto with the composer playing the solo part may not have been issued by UA in this country but did appear in Germany on the Electrola label. These UA records were apparently recorded in the late 1950s and are still celebrated for their excellent, unimpaired sound. Recorded at a time when some record companies were turning out sonic horrors in the name of stereo, these UA's are models of what good engineering can be. More than fifteen years later they still sound good.

Apparently UA decided to withdraw from the classical field and the records were deleted, but later, because of public demand, the company reinstated them. UA did not, however, bother to tell W. Schwann that the records were back in circulation and consequently that interesting fact never turned up in the pages of the Schwann Catalog. The reinstatement cannot be precisely dated—lacking Schwann evidence—but it must have occurred in the late 1960s. After a while, the leftover stock went onto the remainder market, and one is tempted to suppose there must have been a good many copies remaining since UA so carefully concealed their reinstatement from the record buying public. The Beethoven Seventh Symphony, one of the works in the UA series, has been re-recorded by Stokowski, but the other works apparently have not. One symphony, Khachaturian's Second, is not even listed in the current Schwann. Any of the UA's are worth picking up if they should surface at your friendly neighborhood discount store.

While researching this article I played through a group of my early Stokowski Philadelphia records. Although many collectors disdain acoustical orchestral recordings the truth is that some sound about as good as the early electricals, and Stokowski's first recording of the Stravinsky FIRE BIRD might pass for an early electrical. I believe Stokowski's first electrical recording was the Tchaikovsky MARCH SLAVE, a work he repeated as an encore when he celebrated the sixtieth anniversary of his debut with the London Symphony Orchestra on a London LP. Stokowski's view of the old warhorse has not changed much from his 1925 Victrola to the 1971 LSO version. He still likes it hell-for-leather and wastes no subtlety on it. A few years ago RCA released a companion set of Stokowski's 1970s recording of the Dvorak Ninth Symphony (formerly the Fifth, "New World") and his 1927 Philadelphia version. One collector friend admitted to me that, having bought the set to have the 1927 version, he had not even played the newer recording! Actually, I prefer the newer version. Stokowski's 1970s reading is more relaxed and expansive than the other, which has some rushed tempi (probably because of 78 side-breaks). Needless to say, the newer version has infinitely better sound. Jim Cartwright, nevertheless, prefers Stokowski's 1934 Philadelphia version to all others. Stokowski seems to like the Dvorak; he made an acoustical recording of the "Largo" movement in 1924, his first complete recording of the Dvorak in 1925, a second recording in 1927, the 1934 version—all with the Philadelphia Orchestra—and at least one other 78 recording of the work. The 1925 version was a studio job with inferior sound to the 1927 Academy of Music recording.

For a collector who wishes to search out Stokowski's Philadelphia recordings but who doesn't wish to buy the 78s (when he can find them), the Dvorak set and the recent Neiman-Marcus set (which I reviewed recently), may be supplemented by the Rachmaninoff Concerto recordings. Rachmaninoff made all of his concerted recordings with the Philadelphia Orchestra, which the composer regarded as the best in the world. Stokowski conducted the Rachmaninoff Second Concerto and the RHAPSODY ON A THEME OF PAGANINI. Eugene Ormandy conducted the First, Third, and Fourth concerti. All four of the concerti and the RHAPSODY are in Volume Five of the RACHMANINOFF COLLECTION (RCA). The Rachmaninoff Stokowski recording of the Second Concerto in Volume One of the set is an acoustical recording, though one side of the electrical matrix had to be substituted for a missing acoustical matrix. At any rate, the earlier Rachmaninoff Second is the only Philadelphia acoustical record commercially available now. The selections from the FANTASIA soundtrack, with Stokowski and the Philadelphia Orchestra, are also available, and the stereo sound is genuine, but the major works, such as the Beethoven Sixth Symphony, were cut for the soundtrack. Unless one feels nostalgic about the old movie he perhaps should look for other performances of these works.

The May, 1977 GRAMOPHONE reports that Stokowski has recorded the Brahms Second Symphony during April, the month that the conductor reached his 95th birthday. The recording of this work, a Stokowski specialty that he has not recorded since the 1930s, suggests that CBS does, in fact, intend for Stokowski to record major works and fill in some gaps in his recorded repertory. Now if we could just have some Mahler . . .

When Victor began to advertise the fact that its most recent records were electrical (the very first electrical disks had plain

New
Victor Records
October 1921



STOKOWSKI
(See page 5)

JUNE 1942



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Leopold Stokowski dead at 95

Dallas News 9/14/77

By A.O. SULZBERGER Jr.

LONDON (AP) — Conductor Leopold Stokowski, who ranked among the giants of the musical world for more than half a century and left an indelible impact on the course of musical culture in America, died Tuesday at the age of 95.

The conductor died in his sleep in Nether Wallop, a tiny village in Hampshire where he had maintained a home for many years. "He just slipped away," said Marty Wargo, Stokowski's agent in Britain.

On stage, Stokowski impressed millions of concertgoers with his white mane of hair and graceful hands that he used instead of a baton to evoke sensuous subtleties from a score.

An innovator with a life-long passion for experiment, he collaborated with Walt Disney in the 1940s film classic "Fantasia," was among the first conductors to put music on records and worked with engineers on several advances in recording sound.

Married and divorced three times — including a well-publicized wedding in 1945 to heiress Gloria Vanderbilt, 42 years his junior — Stokowski lived alone at

He was naturalized a U.S. citizen 10 years later, and was not to conduct in Europe until 1939.

He built his reputation in nearly 25 years at the helm of the Philadelphia Orchestra, starting in 1912. Critics routinely ranked him with the late Arturo Toscanini and the late Serge Koussevitsky as the titans of symphonic art.

But to the general public he was more than a great conductor, he was the glamor conductor of his time, who had the walls of the Philadelphia Academy of Music painted blue to match his eyes, who abandoned the traditional baton in favor of his tapered, graceful hands, and who had a spotlight focused on his high, wiry mane of silver hair.

Those hands and the near-hypnotic eyes produced the luminous "Stokowski sound" — an orchestral warmth and richness particularly noticeable in the strings — within minutes of taking charge of a new orchestra.



Leopold Stokowski rehearses for Felt Forum concert, February 1968.



Leopold Stokowski and Josef Hofmann



LEOPOLD
STOKOWSKI

Renowned
conductor
succumbs

the time of his death except for servants. He had three daughters and two sons.

The untiring musician was working until the end, Wargo said, preparing for a recording session in the fall. He had made more than 20 LPs since his 90th birthday, and only last year signed a contract that would have kept him busy until he was 100.

Eugene Ormandy, who took over as conductor of the Philadelphia Symphony in 1936 after Stokowski fashioned it into one of the great musical organizations of the world, said on learning of his death:

"His career and impact on symphonic music have been of such importance and incredible duration that it hardly occurred to me that the day might come when he would not be a living, vital force among us."

In a career that spanned more than 70 years and 7,000 performances, Stokowski broke most of the musical rules and critics sometimes dismissed his performances as mushy and irreverent.

But with his leaping imagination and love for experimentation, he broke through musical barriers and won acclaim as one of the greatest conductors in the world.

"He was a flamboyant, pioneering genius in recording and films and brought great music to the attention of the general public," Ormandy said. "For this alone we should all be grateful that he enjoyed such a fully productive and long life dedicated to his art."

Born in London to a Polish father and an Irish mother, Stokowski moved to the United States in 1905 as an organist at New York's St. Bartholomew Church.

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(Wagner)
Philadelphia Symphony Orchestra
Leopold Stokowski, Conductor
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BOBBY HACKETT

by **Steve HOLZER**

All comments to
STEVE HOLZER
4035 Carson Avenue
Indianapolis Indiana
46227

BOBBY HACKETT: AN EXPLORATORY BIOGRAPHY

Louis Armstrong considered him a personal friend and worthy compatriot in performance. Miles Davis listened to him as a child and strove to match his tone. Later he would say he never blew a wrong note. Dizzy Gillespie appeared more than once with him on an equal footing. Eddie Condon used him whenever possible. Singers like Frank Sinatra, Lee Wiley, Tony Bennett, and Billie Holiday chose him as accompanist. He was widely acclaimed by critics as the successor to Bix Beiderbecke.

"Who was he?" you might ask. You already know of course; but if you hadn't read the title, would you have guessed Bobby Hackett? Such a man should surely have won a Metronome or Down Beat jazz poll! Given rise to a host of Young Imitators! Been a household word! Yet Bobby Hackett never won a poll, and his best selling records were made all-but-anonymously and his listeners seldom knew or cared who he was. Whitney Balliett called him "a master scuffer", always on the verge of great reward, but never getting there. To be sure, no jazzman ever had more devoted fans, but no jazzman was ever so widely taken for granted by the public as this little giant from Rhode Island. (His home state deserves credit for granting him one of the few honors he ever received while he was still around to appreciate it. They admitted him to the Rhode Island Hall of Fame a few years ago.)

Bobby Hackett paid as many dues as anybody, possibly more than most, and gave us a lot of good, honest music along the way. He liked to play pretty and seldom failed to do so, if at all. Fellow Hackett fans will know what I mean when I say that I feel a personal indebtedness to him for his music; even hard cases will have to admit that he was very good. A writer looking at it from a pure business stand-point would say that it deserves writing about. Hence, this article, and if all goes well, a book in the near or near-distant future. It's the least I can do for Bobby, if it stands on no other grounds alone.

THE ULTIMATE GOAL

The ultimate goal, as I've just said, is a book, a bio-discography on Bobby Hackett. This article then, is meant to serve a two-fold purpose: to set forth what is known about Bobby Hackett (already a considerable amount), and to point out the areas where further information must be brought to light. I hope my readers will enjoy my efforts and assist me in filling in the blanks.

CHILDHOOD AND EARLY EXPERIENCE

Bobby Hackett was born in Providence, Rhode Island, January 31, 1915, the 6th of 9 children born to William Hackett, a blacksmith for the railroad, and his wife, Rose. The family was poor, as horses were getting scarcer, and the money Bobby eventually made as a musician took on more and more significance as a means of support for his mother and the rest of the family, particularly in later years, when Mr. Hackett was dying of cancer. In the meantime, his practicing sometimes caused his mother to hide his horn.

Bobby started on the guitar at the age of 8, using an instrument owned by a man at the local barbershop. At 10, he started on the violin, but gave it up "when the going got tough". At 12, he was given his first cornet (the one his mother hid) by his brother-in-law, who bought it for \$5.00 at a pawn shop.

Bobby's first band experience was with Joe Peterotti, a man who led a local Hawaiian band. They would play one night a week at Peterotti's house. From there he graduated to the Benny Pesh sextet, a group that played at the Port

Arthur Chinese restaurant in Providence. Bobby dropped out of school at 14 to join. He later recalled that the band was "just bad", but he and another band alumni, pianist Joe Lilley both went on to bigger things. (Lilley became an orchestra director for Kate Smith). The other three members are unknown.

After three months with Pesh (3 shows a day, 7 days a week), Bobby moved on to Charlie Culverwell's 15-piece band at the Rhodes Ballroom, playing banjo. Another employer was Billy Lossez, at the Hotel Biltmore ("best job in town.") Bobby also worked at the Arcadia (Providence's other ballroom) and probably did considerable shuttling from band to band in those days. Some time during this period, Bobby made his debut as a professional cornetist, subbing for one of Cab Calloway's trumpet men on a one-nighter at the Rhodes. As he didn't read well then, he credits Claude Jones' pint of gin with getting him through.

JOBS OUTSIDE PROVIDENCE

The winter of 1932-33 saw Bobby in his first job outside Providence with Herbie Marsh at the Onondaga Hotel, in Syracuse, New York. Besides Marsh (instrument unknown), and Bobby (guitar, violin, and cornet), the only other known musician from this band was pianist Payson Re, with whom Bobby would work again, in both the near and far future. At the time, Bobby was suffering from a severe head cold and couldn't hear what he was playing. As a result, the manager threatened to fire them all if Bobby ever played his cornet again. By the time their three months were up, however, Bobby had improved and the manager relented.

The next summer (1933), Bobby left with Payson Re to work a job somewhere on Cape Cod. Besides Bobby, Re had gathered Pee Wee Russell (clarinet), Pete Mondello and another saxist, Gordon Ellis (guitar) and Babe Bostwick-drums. Bobby played violin and occasional cornet. By then, Bobby was reading music and he and Pee Wee arranged for the band. One of these arrangements (Muskrat Ramble) eventually made its way into the Jimmy Dorsey book. Bobby credited Pee Wee with teaching him "how to play and how to drink", both of which he did copiously in years to come.

When winter came, Bobby and Pee Wee moved to the Crescent Club in Boston, where they formed a trio with pianist Teddy Roy. Remembering how he sat on the piano to play, Bobby said, "Some Helen Morgan." That summer, Bobby returned to Cape Cod with Teddy Roy but not Pee Wee to play in Roy's band (8 pieces-6 of them unknown.) Bobby played cornet (and only cornet) for this job. Later that year (1934), he returned to Providence and took a job with Billy Lossez at the Biltmore. He wanted to be near his father, who was dying.

He hit the road again early in 1936, rejoining Herbie Marsh's septet at Al Taxier's Theatrical Club in Boston. Shortly thereafter, Marsh left and Taxier suggested that Bobby lead the band. Bobby agreed. He persuaded Brad Gowans to re-enter the music business, having known him by reputation, and credits him with introducing him to Dixieland. The band then consisted of Gowans on trombone, George Lugg (also trombone), Pat Barabara and Billy Wilds (or Wildes) on reeds, Teddy Roy on piano, and Russ Isaacs on drums. The club was an after hours spot and often attracted sit-ins. Bobby recalls Benny Goodman, Gene Krupa, Fats Waller, Bunny Berigan, among others.

ON TO NEW YORK

While at the Theatrical, Bobby received an invitation from Pee Wee Russell to come to New York. Louis Prima, with whom Russell was working, was due to leave the Famous Door and Pee Wee thought Bobby might make a suitable replacement. Bobby watched Prima one night and returned to Boston convinced he was not ready yet. In March, 1937, however, he returned to sit in with Joe Marsala at the Hickory House, and this time he stayed.

At first, Bobby operated out of New York, taking gigs with various leaders, some of which were Lester and Howard Lanin, and Meyer Davis. It was on one such gig (a summer at Nantucket with Lester Lanin, playing guitar) that Bobby married his childhood sweetheart, Edna Lee. The date was July 26, 1937, and the job provided a ready-made honeymoon.

This period of free-lancing also saw Bobby's debut on records, as a sideman for Dick Robertson. He may have been on Robertson's session of March 1, and if not, then Robertson's session of the 24th takes the honors. Bobby thereafter made three more sessions with Robertson before settling in a steady (?) job.

On October 10, 1937, Bobby joined Joe Marsala at the Hickory House, replacing Eddie Condon on guitar. The rest of the band included Joe and Marty Marsala (clarinet & trumpet), Adele Girard (hot harp), Joe Bushkin-piano, Artie Shapiro-bass, and Buddy Rich-drums. While with Marsala, Bobby continued to record prolifically, making sessions with the Andrews Sisters, Frank Froeba, Dick Robertson (3 more sessions) and Teddy Grace.

Bobby's stay with Marsala was short, however, and he soon moved on to a possibly even shorter stay with Red McKenzie at spots as yet unknown. He recorded with Red in November and made still more sessions with Dick Robertson, the Andrews Sisters, and Frank Froeba. In addition, he backed up the dancing (and singing) Nicholas Brothers on one session.

1938: A BIG YEAR

1938 opened auspiciously with a new job at Nick's leading a band opposite Sharkey Bonano, and then opening Nick (Rongetti)'s second club. Nick's, would become a jazz landmark.

Bobby had Dave Bowman (piano), Clyde Newcombe (bass) Eddie Condon (guitar), Pee Wee Russell-clarinet, and George Brunies (trombone). Johnny Blowers was probably the drummer, though Condon recalled somebody named Nunu. By the end of the year, the payroll had swollen to 22 musicians, including Zutty Singleton, Tony Almerico, Ernie Caceres, and every musician of any merit who couldn't get work elsewhere. Sometimes there were as many as 3 or 4 trumpet players. In Bobby's words "the band collapsed."

1938 also saw Bobby thrust in national prominence when he appeared as a guest with Benny Goodman at his January 16 concert at Carnegie Hall, one of a number of "firsts" that Bobby would be involved in. He only played one number, a Bix-like rendition of I'm Coming Virginia for the history of jazz section of the show. The whole concert was taped privately and years later it was released by Columbia records, who got a gold record out of it, including Bobby's solo. His companions for the show were Benny, Babe Russin (tenor sax), Vernon Brown (trombone) Jess Stacy (piano) Allan Reuss (guitar) Harry Goodman-bass and Gene Krupa-drums.

Still another jazz legend was born in the early days of 1938 as Bobby recorded for the fledgling Commodore label the next day with Eddie Condon. The cast included George Brunies, Bud Freeman (tenor sax), Pee Wee Russell, Jess Stacy, Artie Shapiro and George Wettling. It was the first, but not the last, time that Bobby would record with such an all-star line-up, and the records set a standard that jazzmen look to even today. The session will probably be one of the first to be issued on Milt Gabler re-vitalized Commodore label, if all goes well.

Closely related to the Commodore label were some notable appearances in public with all-star line-ups that foreshadowed the Eddie Condon Town Hall concerts at which Bobby would appear in years to come. In the spring, Bobby appeared at the first, and probably others, of 5 public jam sessions held at the Park Lane Hotel by Eddie Condon. The line-up there included Sidney Bechet, both Marsalas, Zutty Singleton, Sid Catlett (drums), Jimmy Dorsey, Bud Freeman, Pee Wee Russell, Brad

Gowans, Hot Lips Page, Willie "The Lion" Smith, Arthur Schutt, and the Spirits of Rhythm. Then, in November, he appeared at the BBC sponsored broadcast from the St. Regis Hotel, featuring Page, the Marsalas, Yank Lawson (trumpet), Mezz Mezzrow-clarinet, Zutty, Dave Tough (drums), Joe Bushkin, Jess Stacy, Lee Wiley (vocals), and W.C. Handy as guest speaker. Emceed by Alistaire Cooke, at least part of this session was recorded and later issued on the Jazz Panorama label.

In addition to the Commodore session, Bobby continued to make other sessions regularly, ending the year with 2 sessions under his own name to his credit, along with those under the names of Condon, Adrian Rollini, Maxine Sullivan, Bud Freeman, Leonard Feather, Teddy Wilson, and Dick Todd (the Canadian Crosby). It might well be noted that virtually all his output this year was jazz. In addition, some sessions with English bandleader Vic Lewis were recorded and eventually turned up on the Esquire label some years later.

1939: SOMETHING OF A DISASTER-1940 PRETTY MUCH THE SAME

1939 saw big bands sweeping the country and Bobby was swept along with them. MAC convinced him to give it a try. He put together a band that included Sterling Bose and Jack Thompson-trumpets, George Troup-trombone, Pee Wee Russell, Louis Colombo, Bernie Billings, and Ernie Caceres-reeds, Dave Bowman, Eddie Condon, Sid Jacobs (bass) and Don Carter or Nick Fatool (drums) in the rhythm section. The band probably began in April, as Hackett was known to be at Nick's through April 1, and is supposed to have played the Famous Door, though I have been unable to verify this. It did play the Troc in New York from about July 6 to at least a job at the Benjamin Franklin Hotel in Philadelphia, when it was apparent that the band would not take. Only six months after he started, Bobby was out of the big band business and \$2800 in debt to MAC. Possibly Bobby's chronic mistrust of agents stems from this period, or at least got its beginnings, to be fed by later fiascos. The band itself was reputedly a very good one. It recorded twice for Vocalion while it existed, and readers can thus judge for themselves. It may also be the band that recorded some transcriptions for NBC, listed in the Jazz Directory, but they are said to be made in California, and no record has turned up yet of any trip that far West. Bobby himself cut a session with Leonard Feather in April and found time either during the band's last days or shortly thereafter to cut two sessions with Dick Robertson and a Bing Crosby session (August 30, September 19, and September 20, respectively.)

Help was forthcoming from an unexpected source, however. In September, Horace Heidt bailed Bobby out with MAC and hired him as third cornet. Bobby's presence on the Crosby session indicates that he was not present at the Heidt session of the same day in a different studio, so he probably joined after that date, though it is always possible that he made both. Technically, the Heidt session of the 8th and the Henry Russell session of the 6th (Heidt's novachord player who recorded with sections of the Heidt band) are possible Hackett items also. According to Rust, the personnel at that time would have been: Bobby, Warren Lewis, and Frank Strasek-trumpets, Jerry Borshard-Trombone & trumpet, Wayne Webb-trombone, Bob Reidel-clarinet, Jimmy DeMao & Jerry Kasper-altos, George Dessinger-tenor sax, Jim Belten-Baritone, Frankie Carle-piano, Bob Knight-electric guitar, Eddie McKinney-bass, Bernie Mattinson-drums, Henry Russell-novachord, Beatrice Perron, Mary & Virginia Drane-violins, and a host of vocalists, that once outnumbered the musicians in the band's earlier days.

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The Billboard 1945-'46 Music Year Book Page 355

National Records...Adv. 251

Rec 230, 236, 244

National Records is made up of several interlocking subsidiary corporations. National's disks are manufactured by National Plastics Corporation, sold by National (all these are located at 1841 Broadway, New York) and are made in National's plant in Phillipsburg, N. J., which is geared to produce 12 million records annually. Plant houses facilities for matrix plating, biscuit milling, manufacture of record presses and disks and carries on actual record pressing operations. National's disk line includes pop, race and hillbilly records, from which group the firm has enjoyed smash hits with Dick Thomas' *Sioux City Sue*, Billy Eckstine's *Prisoner of Love* and Dusty Fletcher's original *Open the Door, Richard*, which was the diskery's leading and best-selling record of the past year. National's current top record is a waxing of *Ol' Man River* by the Ravens Quartet. Firm's product is distributed by 23 regional distributors, who combine to give coast-to-coast representation. Firm's production facilities have also served to produce disks for many other independent labels in the East. The combined National operation is headed by Albert B. Green, with Herb Abramson serving in the role of director of artists and repertoire.

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**Enclosed is what I believe to be a complete listing of NATIONAL masters. The schedule was submitted to SAVOY at the time of SAVOY's purchase in 1957. Not all masters were included in the purchase (the T.J. Fowler and Charlie Bernet sides, for example) and not all the masters have been found but I guess Savoy has 85%. **Please note that I've included dates on two Joe Turner sessions. Page 455 in Walter Allen's, "Hendersonia" there is speculation about FLETCHER's possible involvement in these sessions. These dates, taken from the original session acetates should put the rumor to rest once and for all. **P.S.: Matrix numbers in parenthesis are numbers assigned by Mercury who leased the catalogue in the 50s. The Ventura masters 380 - 391 and 445 - 448) were purchased for Sittin' In With and Black & White respectively. To my knowledge all others were originally recorded for National.

MASTER NO.	TITLE	SCHEDULE A NATIONAL LISTINGS	ARTIST
BL 1819	I'LL BE SEEING YOU		RAYMOND SCOTT
BL 1821	A FELLOW ON A FURLOUGH		RAYMOND SCOTT
BL 1822	I LEARNED A LESSON I'LL NEVER FORGET		RAYMOND SCOTT
BL 1820	TOGETHER		RAYMOND SCOTT
BH 100	YOU NEVER LOVED ME		DICK THOMAS
BH 101	BROKEN HEART		DICK THOMAS
BH 102	DOWN IN OLD WYOMING		DICK THOMAS
BH 103	A COWBOY IN KHAKI		DICK THOMAS

MASTER NO.

TITLE

ARTIST

BH 104	IF MEMORIES WERE MONEY	DICK THOMAS
BH 105	IF YOU WANT TO MAKE ME VERY HAPPY	DICK THOMAS
BH 106-1	WHEN THE BUDS BEGIN TO BLOSSOM	DICK THOMAS
BH 107	SAN ANTONIO SERENADE	DICK THOMAS
BH 112	AMOR	VINCENT LOPEZ
BH 113	TAKE IT EASY	VINCENT LOPEZ
BH 114	IF I WERE THE MOON	VINCENT LOPEZ
BH 115	PRETTY KITTLY BLUE EYES	VINCENT LOPEZ
NSC 1A	SWEET AND LOVELY	EMMETT BERRY FIVE
NSC 2	WHITE ROSE KITCK	EMMETT BERRY FIVE
NSC 3	DEEP BLUE DREAM	EMMETT BERRY FIVE
NSC 4	BYAS'D OPINIONS	EMMETT BERRY FIVE
NSC 5B	AS LONG AS I LIVE I WILL LOVE YOU	DICK THOMAS
NSC 6	THEY'LL NEVER TAKE THE TEXAS OUT OF ME	DICK THOMAS
NSC 7	SEND THIS PURPLE HEART TO MY SWEETHEART	DICK THOMAS
NSC 8A	I DON'T WANT A MILLION SWEETHEARTS	DICK THOMAS
NSC 9	HANKS CRANKS	HANK DAMICO
NSC 10	JUKE BOX JUDY	HANK DAMICO
NSC 11	SHY LITTLE WITCH FROM GREENWICH	HANK DAMICO
NSC 12	GONE AT DOWN	HANK DAMICO
NSC 13-1	EAST OF THE SUN	HANK DAMICO
NSC 14-1	BETWEEN THE DEVIL AND THE DEEP BLUE SEA	HANK DAMICO
NSC 15-1	OVER THE RAINBOW	HANK DAMICO
NSC 16-1	COLE HEAT, WARM FEET	HANK DAMICO
NSC 17	BALETTA	WARREN EVANS
NSC 18	I'M LOST	WARREN EVANS
NSC 19	GOTTA LOTTA WOLF IN YOUR HEART	WARREN EVANS
NSC 20	I WONDER	WARREN EVANS
NSC 21	SEND ME A FEMALE V-MAIL	AL TRACE
NSC 22	OH MARIA	AL TRACE (TONI ARDEN)
NSC 23	TAKING THE TRAINS OUT	AL TRACE (TONI ARDEN)
NSC 24	WHERE IS THE CHICKEN	AL TRACE (TONI ARDEN)
NSC 25	ALBINIA'S BLUES (reject-remake master #51)	ALBINIA JONES
NSC 26	FINE AND MELLOW	ALBINIA JONES
NSC 27	SILVER DOLLAR BLUES	ALBINIA JONES
NSC 28	DON'T YOU WEAR NO BLACK (reject-remake master #52)	ALBINIA JONES
NSC 29	FUZZY WUZZY	AL TRACE
NSC 30	SOUTH PAW SPECIAL	AL TRACE
NSC 31	RUM AND COCA COLA	AL TRACE
NSC 32	SECOND HUNGARIAN RHAPSODY	AL TRACE
NSC 32-A	Remake of above BARNYARD CARNIVAL OF ANIMATS	AL TRACE
NSC 33	S.K. BLUES Part 1	PETE JOHNSON-JOE TURNER
NSC 34	S.K. BLUES Part 11	PETE JOHNSON-JOE TURNER
NSC 35	JOHNSON & TURNER BLUES	PETE JOHNSON-JOE TURNER
NSC 36	WATCH THAT JIVE	PETE JOHNSON-JOE TURNER
NSC 37	RIDIN' NEATH THE ARIZONA MOON	DICK THOMAS
NSC 38	WEARY NIGHTS & BROKEN DREAMS	DICK THOMAS
NSC 39	TUMBLING TUMBLEWEEDS	DICK THOMAS
NSC 40	RAGTIME COWBOY FROM SANTA FE	DICK THOMAS
NSC 41	HALF WAY TO MONTANA	DICK THOMAS
NSC 42	SOME DAY DARLING	DICK THOMAS
NSC 43	HONESTLY	DICK THOMAS
NSC 44	SIOUX CITY SUE	DICK THOMAS
NSC 45	TOO SWEET	MURIEL GAINES
NSC 46	WHAT YOU GONNA DO	MURIEL GAINES
NSC 47	POWER, YOU GOT TO HAVE POWER	MURIEL GAINES

MASTER NO.	TITLE	ARTIST	MASTER NO.	TITLE	ARTIST
NSC 48	UGLY WOMAN	MURIEL GAINES	NSC 108	MUTINY IN THE DOG HOUSE	PETE JOHNSON
NSC 49	EVIL GAL BLUES	ALBINIA JONES-DON BYAS	NSC 109	MR. CLARINET KNOCKS TWICE	" "
NSC 1-50	SALTY PAPA BLUES	ALBINIA JONES-DON BYAS	NSC 110	BEN RIDES OUT	ALBERT NICHOLAS ALL THE ABOVE PLUS BEN WEBSTER
NSC 1-51	ALBINIA'S BLUES	ALBINIA JONES-DON BYAS	NSC 111	PAGE MR. TRUMPET	ALL THE ABOVE PLUS ORAN A. PAGE
NSC 1-52	DON'T YOU WEAR NO BLACK	ALBINIA JONES-DON BYAS	NSC 112	J.C. FROM K.C.	ALL THE ABOVE PLUS J.C. HIGGINBOTHAM
NSC 53	LONESOME LOVER	BILLY ECKSTINE	NSC 113	PETE'S HOUSEWARMIN'	ALL THE ABOVE
NSC 54	COTTAGE FOR SALE (10559)	BILLY ECKSTINE	NSC 114	BLUE	BILLY ECKSTINE
NSC 55	I LOVE THE RHYTHM IN A RIFF	BILLY ECKSTINE	NSC 115	SECOND BALCONY JUMP	BILLY ECKSTINE
NSC 56	LAST NIGHT	BILLY ECKSTINE	NSC 116	GLOOMY SUNDAY	BILLY ECKSTINE
NSC 57	I AIN'T MAD AT YOU	GATEMOUTH MOORE-DALLAS BARTLEY	NSC 117	TELL ME PRETTY BABY	BILLY ECKSTINE
NSC 58	GET YOUR HOUSE IN ORDER	GATEMOUTH MOORE-DALLAS BARTLEY	NSC 118	I SURRENDER DEAR(reject remake NSC-131)	BILLY ECKSTINE BUDDY BOYLAN
NSC 59	IT AIN'T NONE OF ME (original title - SOMEBODY'S GOT TO GO)	GATEMOUTH MOORE-DALLAS BARTLEY	NSC 119	EV'RY NIGHT	BUDDY BOYLAN
NSC 60	CRYIN' AND SINGIN' THE BLUES	DALLAS BARTLEY	NSC 120	SIMPLE THINGS	BUDDY BOYLAN
NSC 60A	HOWLIN' WINDS (reject-remake NSC 340)	JOE TURNER-PETE JOHNSON	NSC 121	IF I COULD BE WITH YOU	BUDDY BOYLAN
NSC 60B	DOGGIN' THE BLUES	JOE TURNER-PETE JOHNSON	NSC 122	LOVE IS THE THING	BILLY ECKSTINE
NSC 61	MY DEEP BLUE DREAM	BILLY ECKSTINE	NSC 123	WITHOUT A SONG	BILLY ECKSTINE
NSC 62	PRISONER OF LOVE (10554)	BILLY ECKSTINE	NSC 124	COOL BREEZE	BILLY ECKSTINE
NSC 63	A PENNY FOR YOUR THOUGHTS	BILLY ECKSTINE	NSC 125	DON'T TAKE YOUR LOVE FROM ME	BILLY ECKSTINE
NSC 64	IT AIN'T LIKE THAT NO MORE (10563)	BILLY ECKSTINE	NSC 126	ALL OF ME	TONI ARDEN
NSC 65	ALOUETTE	LENNY HERMAN	NSC 127	I TOLD MY HEART	TONI ARDEN
NSC 66	HONG KONG BLUES	LENNY HERMAN	NSC 128	NIGHT OF MEMORIES	TONI ARDEN
NSC 67	SKIRTS	LENNY HERMAN	NSC 129	BODY AND SOUL	TONI ARDEN
NSC 68	GRANDFATHER'S CLOCK	LENNY HERMAN	NSC 130	THEY SAY IT'S WONDERFUL	BUDDY BOYLAN
NSC 69	I'M: IN THE MOOD FOR LOVE (10561)	BILLY ECKSTINE	NSC 131	I SURRENDER DEAR	BUDDY BOYLAN
NSC 70	YOU CALL IT MADNESS BUT I CALL IT LOVE	BILLY ECKSTINE	NSC 132	I'M YOURS	BUDDY BOYLAN
NSC 71	ALL IS SING IS BLUES	BILLY ECKSTINE	NSC 133	IF I HAD ONLY KNOWN	BUDDY BOYLAN
NSC 72	LONG LONG JOURNEY (10565)	BILLY ECKSTINE	NSC 134	IF I HAD YOU	BUDDY BOYLAN
NSC 73	LET ME SEE YOU SMILE	LILL ALLEN	NSC 135	I'VE GOT A GAL IN LARRIMBE	DICK THOMAS
NSC 74	HOW LONG CAN I TAKE IT	LILL ALLEN	NSC 136	RIDIN' HIGH IN MY SADDLE	DICK THOMAS
NSC 75	I STAY IN THE MOOD FOR YOU	LILL ALLEN	NSC 137	WHO ELSE	DICK THOMAS
NSC 76	LONESOME WITH THE BLUES	LILL ALLEN	NSC 138	A LONELY CONBOY(S DREAM	DICK THOMAS
NSC 77	I'D GIVE IT TO YOU	LILL ALLEN	NSC 139	AT LAST I'M FIRST IN SOMEONE'S HEART	DICK THOMAS
NSC 78	FOUR O'CLOCK RIDEOUT	LILL ALLEN	NSC 140	MISS BROWN BLUES (reject-remake NSC 173)	JOE TURNER
NSC 79	SAY YOU'RE GONE FOR GOOD	LILL ALLEN	NSC 141	I GOT MY DISCHARGE PAPERS	JOE TURNER
NSC 80	JUST ANOTHER FELLER	LILL ALLEN	NSC 142	MY GAL'S A JOCKEY	JOE TURNER
NSC 81	DID YOU EVER LOVE A WOMAN	GATEMOUTH MOORE	NSC 143	I'M STILL IN THE DARK (reject-remake NSC 172)	JOE TURNER
NSC 82	I'M GOIN' WAY BACK HOME	GATEMOUTH MOORE	NSC 144	I GOT LOVE FOR SALE	JOE TURNER
NSC 83	ISABEL	GATEMOUTH MOORE	NSC 145	SUNDAY MORNING BLUES	JOE TURNER
NSC 84	I PUT HER OUT	GATEMOUTH MOORE	NSC 146	MAD BLUES	JOE TURNER
NSC 85	WALKING MY BLUES AWAY	GATEMOUTH MOORE	NSC 147	PLAYBOY BLUES (or LONEDOWN DIRTY SHAME)	JOE TURNER
NSC 86	BUM DE DAH RA DEE	GATEMOUTH MOORE	NSC 148	HOME (WHEN SHADOWS FALL)	BERT HOWELL
NSC 87	I'D GIVE IT TO YOU	GATEMOUTH MOORE	NSC 149	JUST A MEMORY	BERT HOWELL
NSC 88	THEY CAN'T DO THIS TO YOU	GATEMOUTH MOORE	NSC 150	WHAT'S HAPPENED TO OUR LOVE	BERT HOWELL
NSC 89	DO YOU MIND	TONI ARDEN-AL TRACE	NSC 151	MY LOVE WILL DIE	BERT HOWELL
NSC 90	WHITE ROSES	TONI ARDEN-AL TRACE	NSC 152	PELANDO PART 1	FRANK BUCK
NSC 91	YI YIMINY YI	TONI ARDEN-AL TRACE	NSC 153	PELANDO PART 11	FRANK BUCK
NSC 92	I DON'T CARE IF I NEVER GO TO BED	TONI ARDEN-AL TRACE	NSC 154	PELANDO PART 111	FRANK BUCK
NSC 93	I'M GONNA DRY UP MY TEARS	DICK THOMAS	NSC 155	PELANDO PART 1V (remade - see session #144) (Masters #654,655,657,656)	FRANK BUCK
NSC 94	TOO SOON TO TUCSON	DICK THOMAS	NSC 156	LUKE, THE SINGING DUCK	DAVID KURLAN
NSC 95	MOANIN' IN THE MORNING	DICK THOMAS	NSC 157	LUKE, THE SINGING DUCK (pt.11)	DAVID KURLAN
NSC 96	SLEEPY HEAD	DICK THOMAS	NSC 158	LUKE, THE SINGING DUCK (pt.111)	DAVID KURLAN
NSC 97	I MAY BE WONDERFUL	PETE JOHNSON-BETTA JONES	NSC 159	LUKE, THE SINGING DUCK (pt.1V)	DAVID KURLAN
NSC 98	MAN WANTED	PETE JOHNSON-BETTA JONES	NSC 160	EITHER IT'S LOVE OR IT ISN'T	LILY ANN CARROLL, CHAS VENTURA
NSC 99	1946 STOMP	PETE JOHNSON-BETTA JONES	NSC 161	PLEASE BE KIND	LILY ANN CARROLL, CHAS. VENTURA
NSC 100	I ONLY HAVE EYES FOR YOU	BILLY ECKSTINE	NSC 162	MISERLOU	CHARLES VENTURA
NSC 101	ATOMIC BOOGIE	THE PETE JOHNSON	NSC 163	HOW HIGH THE MOON	CHARLES VENTURA
NSC 102	BACK ROOM BLUES	PETE JOHNSON	NSC 164	OO BOP SHABAM	BILLY ECKSTINE & ORCH.
NSC 103	YOU'RE MY EVERYTHING	BILLY ECKSTINE	NSC 165	I LOVE THE LOVELINESS OF YOU (10555)	BILLY ECKSTINE
NSC 104	I'VE GOTTA PASS YOUR HOUSE	BILLY ECKSTINE	NSC 166	IN THE STILL OF THE NIGHT	BILLY ECKSTINE (to be continued)
NSC 105	JITNEY	BILLY ECKSTINE			
NSC 106	PETE'S LONESOME BLUES	PETE JOHNSON			
NSC 107	DR. DRUMS MEETS MR. PIANO	PETE JOHNSON			

BUDDY CLARK

A BIO-DISCOGRAPHY (cont'd from RR 144/5)

by **R.E.M.(Bob)Gottlieb**

PART I - BUDDY CLARK "DISCOGRAPHY"

1934:

1. FREDDY MARTIN' OR.:	(B-15917)	BRUN. 6976	A - Stars Fell On Alabama *	9-14-1934
FREDDY MARTIN' OR.:	(B-15800)	BRUN. 6976	B - Day Dreams - ELMER FELDKAMP	8-29-1934
2. FREDDY MARTIN' OR.:	(B-15918)	BRUN. 6982	A - Isn't It A Shame? *	9-14-1934
FREDDY MARTIN' OR.:	(B-15919)	BRUN. 6982	B - In The Quiet Of An Autumn Night *	9-14-1934
3. ARCHIE BLEYER' OR.:	(16208)	VOC. 2822	A - This World Is Mine *	10-19-1934
ARCHIE BLEYER' OR.:	(16209)	VOC. 2822	B - Stay As Sweet As You Are *	10-19-1934
4. ARCHIE BLEYER OR.:	(16207)	VOC. 2823	A - Wild Honey *	10-19-1934
ARCHIE BLEYER OR.:	(16210)	VOC. 2823	B - Irresistible *	10-19-1934
5. LUD GLUSKIN'S OR.:	(CO16146)	COL. 2970	A - Speak To Me With Your Eyes *	10-26-1934
LUD GLUSKIN'S OR.:	(CO16147)	COL. 2970	B - Hands Across The Table *	10-26-1934
6. LUD GLUSKIN'S OR.:	(CO16383)	COL. 2987	A - Sweet Music *	11-30-1934
LUD GLUSKIN'S OR.:	(CO16384)	COL. 2987	B - Just Mention Joe *	11-30-1934
7. BENNY GOODMAN' OR.:	(16366-1)	COL. 2988	A - Just Like A Bolt Out Of The Blue *	11-26-1934
BENNY GOODMAN' OR.:	(16364-1)	COL. 2988	B - I'm One Hundred Per Cent For You-Helen Ward	11-26-1934
8. LUD GLUSKIN' OR.:	(CO16381-1)	COL. 2997	A - Tia Juana *	11-30-1934
LUD GLUSKIN' OR.:	(CO16382-1)	COL. 2997	B - Dancing With My Darling *	11-30-1934
9. BENNY GOODMAN' OR.:	"LET'S DANCE" RADIO SHOW: 2. The Object Of My Affection *			12- 1-1934
10. STUDIO ORCH.:	(16453)	MEL. 13265	A - June In January *	12- 6-1934
	(16454)	MEL. 13265	B - With Every Breath I Take *	

1935:

11. BENNY GOODMAN' OR.:	"LET'S DANCE RADIO SHOW: 1. Love Is Just Around The Corner *			1- 5-1935
12. LUD GLUSKIN'S OR.:	(CO16765-1)	COL. 3008	A - Pardon My Love *	1-25-1935
LUD GLUSKIN'S OR.:	(CO16766-1)	COL. 3008	B - It's YOU I Adore *	1-25-1935
13. LUD GLUSKIN'S OR.:	(CO16763-1)	COL. 3013	A - Rhythm Of The Rumba *	1-25-1935
LUD GLUSKIN'S OR.:	(CO16764-1)	COL. 3013	B - The Magic Of You	1-25-1935
14. HARRY SALTER'S ORCH.:	"TREET TIME": 1. Who? * 2. Night And Day *			3- 8-1935
15. HARRY SALTER'S OR.:	"TREET TIME": 1. The Object Of My Affection *			3-15-1935
16. HARRY SALTER'S OR.:	"TREET TIME" 1. Once Upon A Midnight * (AUDITION)			3-22-1935
	2. Everything's Been Done Before * (AUDITION)			3-22-1935
17. BENNY GOODMAN'S OR.:	(89517-2)	VICTOR: 25011	A - I'm Living In A Great Way *	4- 4-1935
BENNY GOODMAN'S OR.:	(89518-2)	VICTOR: 25011	B - Hooray For Love HELEN WARD	4- 4-1935
18. LUD GLUSKIN'S OR.:	(B18109)	BRUN. 7535	A - Rhythm And Romance *	9-26-1935
LUD GLUSKIN'S OR.:	(B18110)	BRUN. 7535	B - Red Sails In The Sunset *	9-26-1935
19. LUD GLUSKIN'S OR.:	(B18108)	BRUN. 7536	A - Here's To Romance *	9-26-1935
LUD GLUSKIN'S OR.:	(B18111)	BRUN. 7536	B - Midnight In Paris *	9-26-1935
20. LUD GLUSKIN'S OR.:	(B18447)	BRUN. 7590	A - Moon Over Miami *	12-26-1935
LUD GLUSKIN'S OR.:	(B18449)	BRUN. 7590	B - The Ghost Of The Rumba CHESTER STRATTON (recitation)	12-26-1935
21. LUD GLUSKIN'S OR.:	(B18446)	BRUN. 7592	A - I'm Shootin' High *	12-26-1935
LUD GLUSKIN'S OR.:	(B18448)	BRUN. 7592	B - I've Got My Fingers Crossed *	12-26-1935

1936:

22. JOEL MOSS' SOCIETY OR.:	(B18645)	BRUN. 7616	A - If You Love Me *	2- 7-1936
JOEL MOSS' SOCIETY OR.:	(B18646)	BRUN. 7616	B - Here's To You *	2- 7-1936
23. JOEL MOSS' SOCIETY OR.:	(B18643)	BRUN. 7617	A - West Wind *	2- 7-1936
JOEL MOSS' SOCIETY OR.:	(B18644)	BRUN. 7617	B - Saddle Your Blues To A Wild Mustang *	2- 7-1936
24. RUBY NEWMAN'S OR.:	(B18804)	BRUN. 7632	A - Welcome Stranger *	3-11-1936
RUBY NEWMAN'S OR.:	(B18801)	BRUN. 7632	B - Moonrise On The Lelando-PEYSON RE:	3-11-1936
25. RUBY NEWMAN'S OR.:	(B18802)	BRUN. 7633	A - Quiet Night *	3-11-1936
RUBY NEWMAN'S OR.:	(B18803)	BRUN. 7633	B - On Your Toes *	3-11-1936
26. BOB CAUSER'S OR.:	(18776)	MEL. 60514	A - Love Came Out Of The Night *	3- 7-1936
BOB CAUSER'S OR.:	(18777)	MEL. 60514	B - The Hills Of Old Wyomin' *	3- 7-1936
27. STUDIO ORCH.:	(18815)	60510	A - The Touch Of Your Lips *	3-13-1936
STUDIO ORCH.:	(18816)	60510	B - Lost *	3-13-1936
28. NAT BRANDWYNNE' OR.:	(19010)	BRUN. 7655	A - It's You I'm Talking About *	4-13-1936
NAT BRANDWYNNE' OR.:	(19011)	BRUN. 7655	B - There's Always A Happy Ending *	4-13-1936
29. NAT BRANDWYNNE' OR.:	(19008)	BRUN. 7660	A - Lazy Weather *	4-13-1936
NAT BRANDWYNNE' OR.:	(19009)	BRUN. 7660	B - The Glory Of Love *	4-13-1936
30. LUD GLUSKIN'S OR.:	(B19090)	BRUN. 7658	A - My First Thrill *	4-23-1936
LUD GLUSKIN'S OR.:	(B19091)	BRUN. 7658	B - She Shall Have Music *	4-23-1936
31. LUD GLUSKIN'S OR.:	(B19092)	BRUN. 7664	A - On The Air *	4-23-1936
LUD GLUSKIN'S OR.:	(B19093)	BRUN. 7664	B - Sunshine At Midnight *	4-23-1936
32. NAT BRANDWYNNE' OR.:	(B19322)	BRUN. 7676	A - Take My Heart *	5-25-1936
NAT BRANDWYNNE' OR.:	(B19323)	BRUN. 7676	B - These Foolish Things Remind Me Of You - MARJORIE LOGAN	5-25-1936
33. NAT BRANDWYNNE' OR.:	(B19324)	BRUN. 7678	A - Long Ago And Far Away *	5-25-1936
NAT BRANDWYNNE' OR.:	(B19325)	BRUN. 7678	B - Where is My Heart *	5-25-1936
34. JOE REICHMAN'S OR.:	(19441)	MEL. 60904	A - I'll Never Let You Go *	6-12-1936
JOE REICHMAN'S OR.:	(19440)	MEL. 60904	B - Sunshine At Midnight - JOE MARTIN	6-12-1936
35. JOE REICHMAN'S ORCH.:	(19438)	MEL. 60910	A - But Definitely *	6-12-1936
JOE REICHMAN'S ORCH.:	(19440)	MEL. 60910	B - When I'm With You - JOE MARTIN	6-12-1936
36. JACK SHILKRET'S OR.:	(19460)	MEL. 60910	A - Hidden Valley *	6-22-1936
JACK SHILKRET'S OR.:	(19461)	MEL. 60910	B - Tell Me Why *	6-22-1936
37. DICK McDONOUGH'S OR.:	(19466-1)	MEL. 60907	A - Summer Holiday *	6-23-1936
DICK McDONOUGH'S OR.:	(19467-1)	MEL. 60907	B - I'm Grateful To You *	6-23-1936
38. DICK McDONOUGH'S OR.:	(19468-1)	MEL. 60908	A - Dear Old Southland *	6-23-1936
DICK McDONOUGH'S OR.:	(19469-1)	MEL. 60908	B - Way Down Yonder In New Orleans *	6-23-1936

- All comments to R. E. M. Gottlieb, 2008 Dutton Ave., Waco, Texas 76706

(to be continued)



"CAPITOL" INVESTIGATION by Harold Flakser

I was brought up short by a statement contained in the "WHO'S WHO IN MUSIC" (RR - No. 146/7, p. 5) BILLBOARD survey of the various disc firms extant in late '46, especially with respect to "Capitol Records". The statement is made that CAPITOL released an average of five issues per month. What is not stated is WHEN this average obtained. I'm certain this statement must be correct. But, there was a lengthy period during which the lowest point was reached in terms of the theoretical average number of issues released per each monthly period; -- &, this no., was 40# of the figure given in the BILLBOARD survey. Discounting the very first month of CAPITOL's operations -- i.e., July, 1942 -- during the period of the A. F. of M. recording ban, as it applied to CAPITOL, that is the fifteen month period from Aug. 1st, 1942 thru Oct., 1943, the theoretical monthly average number of issues released was two (!). This seems difficult to believe; but, it is absolutely correct. Dave Dexter, Jr., notwithstanding (PLAYBACK, p. 88), the Nat "King" Cole issue referred to (139), which was the highest cat. no. reached, of presumably pre-ban-cut vintage sides, was NOT released in Aug., 1943. If Dexter's statement were to be accepted, then we'd have to assume that the two-months' period from Sept. - Oct., 1943 saw the release of not a solitary CAPITOL issue! I don't buy this. Now, in actual point of fact 139 was released on precisely 10/15/43. Contrary to a very widely-held belief, Nat "King" Cole was not an "ORIGINAL" CAPITOL recording roster artist; -- and, in using the word, "original" in this context, I mean that he was not on the CAPITOL Records recording roster prior to 08/01/42. CAPITOL 139 was the only derivative issue released by CAPITOL thru 10/31/43. CAPITOL Records signed up with the A. F. of M. on 10/09/43; &, normal recording activities recommenced six days later, that is on 10/15/43, the very day that saw the release of 139. And, the first post-ban issues, as from 140(+), were put into release on 11/02/43.

This researcher, working in conjunction with RR staffer George A. Blacker & other researchers, is attempting to reconstruct the CAPITOL 101+ series, that is 101 thru 138, incl. We're still lacking numerous mx. details within this cat. no. range. Mx. details are still required for the following issues: -- 104, 105, 108, 120, 124, 129 (the Johnny Mercer side, only), 130, 135 &, 138. So, please get out these early CAPITOL issues & lend a hand, here.

Further to CAPITOL: Can any of our RR researchers supply data for the following extremely small mx. no. range: CAP 77 - CAP 79, incl.? The highest mx. no. known to have been cut as of 07/31/42 is: CAP 76. The lowest mx. no. known to have been cut as of the commencement of normal post-ban recording activities, as of 10/15/43 is: CAP 80. There are several possibilities with respect to these three untraced mx. nos. Firstly, it is possible -- but not very probable -- that another artist recorded on 07/31/42, immediately following the F. Slack session. If this be true, then it'd appear that whatever was cut after the F. Slack sides never saw the light of day. Pragmatically-wise, I'd rule out this possibility, as the F. Slack session embraced seven titles; & what with the necessity of having to cut seven alternate "safety" takes, this would have, in itself, involved a pretty close to an all-day affair. However, I'm not familiar with the then maximum studio capacities of the C. P. MacGregor facilities. Perhaps, some of our RR readers can shed some further light in this regard.

Another possibility is that these three mx. nos. were simply not allocated. Yet another possibility is that these three matrices were actually cut, quite legitimately, during the period of the ban, but that they were not issued. Of the various possibilities, this would appear, to me at least, to be the most logical one. As between the "BIG 3" & the CLASSIC RECORD Co., there's no question but that CAPITOL was, by far, in the weakest position. Three elements alone were operative. Omitting, for the instant, one of these three, that is recording efforts DURING the ban, either by vocalists/choral groups & various sundry harmonists/meat-whistlers; or, what have you, classified by the A. F. of M. as non-instruments, we're left with the other two factors: (1) the reserve supply of recordings cut during the period immediately preceding the ban that would have been more-or-less current for the next several months; &, (2) the availability of the various firms' reissue material. Now, in terms of comparison with the "BIG 3" on count one, CAPITOL's position must have been very close to perilous. Logistically-wise, what any one of the "BIG 3" could have recorded within just a few days on one ball, given their tremendous resources, both financial & in terms of the vast no. of studio facilities in their three main recording locations would have been next to impossible, at that juncture in time, for CAPITOL.

Although it is true that CAPITOL was a West Coast-based operation, one would have thought that there'd have been some NYC-cut recording activity. CAPITOL's pre-ban period NYC recording roster consisted of, precisely, one swing band, viz., Ray McKinley. And, as a matter-of-fact, this was the complete NYC-based recording roster. When the late G. Wallich was interviewed after the McKinley session, he stated that he'd heard no other bend, in NY worth recording.

As of 08/01/42, CAPITOL was, in terms of recordings cut as from 04/42 in a better position only with respect to the comparative position vis-a-vis CLASSIC, which had virtually exhausted its small then current "pop" recordings by, as early as, early Oct., 1942. Now, I'm averting, here, to CLASSIC's pre-ban-cut "pop" material; not to the "sneaky Pete-cut material undertaken during the ban. I strongly doubt that as of early Oct., '42, CLASSIC had more than, literally, a handful of still unissued masters of out-&-out "pop" sides from the period covering the pre-ban HIT operation, excluding some piano solo sides by a couple of artists cut in July.

Now, on count two, not only was CAPITOL in a perilous position, she was in absolutely no position. Whereas each of the BIG 3 could draw upon huge archive reserves; &, whereas even CLASSIC could draw upon materials cut during the late - '30's to '40 &, which, in fact, it did, even before the ban was imposed, CAPITOL, which had commenced recording activities, as LIBERTY Records ca. late Apr., '42, had absolutely nothing in the way of vintage recordings.

Aside, of course, from the aforesaid "sneaky-Pete" activities on the part of CLASSIC, all of the "BIG 3" had, by Autumn, 1942, already engaged in some recorded activity; these activities continued thruout the ban period. These recordings activities were far more extensive than many persons would be inclined to believe. And, here, we're discussing the major & sub-major legit disc firms. It is, then, very possible that CAPITOL did cut a few sides during the ban period. The "biggies" were doing it; -- so, why not CAPITOL? Certainly, one session, on the part of CAPITOL, would be very far from unthinkable & certainly within the realms of even probability.

If any of RR's readers can shed some further concrete light on this subject, I'd like to get some comments.

In conclusion, further data is still required for certain ELITE/HIT issues. With respect to ELITE, all details are required for 5026. I strongly suspect that this was the first reissue on this label, probably consisting of material drawn from USRC. As for HIT, ALL details are still required for the following issues in the 7001+ series: -- 7017, 7019, 7022, 7024 & 7025. The latter three issues would, very likely, be recordings cut during the very early phase of the ban period, i.e., ca. Sept., '42.

Matrix nos. are also required for the following issues: -- ELITE 5024 (Lang Thompson). (These'd very likely be W: 149/150; but, it still remains to match these up with the tune titles.) HIT: 7008 (Mal Hallett: W: 165/6); &, 7016 (Sam Donahue: W: 187/8). We'd like to know which mx. no. was assigned to which tune title.

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DISCOVERY!

by Roy Evans

Over the course of a few years as a record collector, I have found many little scraps of information which have proven interesting, if not useful, in the pursuit of records and/or information pertaining to the performers on them. These items are referred to by the public at large as trivia and to the collecting fraternity as discographical data. My main reason for doing this column is to round up some to this stuff so as to avoid duplication of effort for researchers in the future. Some of this stuff will be old hat for some of the more senior collectors/researchers, but will see print mainly for those a little newer at this. Other tidbits may prove to be interesting news to us all. I have (as we all do) a number of records the origin of which may be a complete mystery to us. We will get these things out in the open and kick them around for our mutual edification. This means, that if you have a particular disc which confuses the hell out of you, send along the pertinent information (label name, artists, titles, catalogue #, matrix #, etc.) and we will get it in print and throw it open for general discussion. Where possible, I will add my 2¢ as far as info or conjecture maybe concerned.

First off, I recently junked a 3 1/4" black opaque disc which contains a short advertisement for a store in Philadelphia. The ad is entirely spoken and is of no help in identifying the origin of the recording. The sound is very bad 1920's electrically recorded. The disc is made of a flexible material. (Flexo?) It has the feel of celluloid. Label copy is engraved handscript "163-2 S+C/ Pat.Pend. 1/ Adv.Record Corp. 96 5th Av. New York." Fortunately, Advertising Record Corp. thought it more important to put their name on the record than the store they were plugging. (Perhaps a practice which helped put both out of business?) Would appreciate any thoughts on the subject.

A RECORD DATE THAT JACK TEAGARDEN DIDN'T MAKE

I was speaking recently to Johnny Mince, clarinetist of Tommy Dorsey fame. I had just shown him a Melotone he had done as a studio date with "Taft Jordan and the Mob". He told me that Tea had been hired for the date, but a conflict in bookings prevented him from being able to make it. He was asked by Jordan if he knew of a trombonist in town who would be able to make the date. Johnny suggested Ward Silloway an old compatriot from the Joe Haymes band. Ward Silloway said he would love to do the date, but his horn was in the repair shop. He managed to dig up a horn from a local hock shop. When he showed up for the date, all the guys got quite a laugh at the looks of the old tarnished silver horn. Johnny said it was one of those old very ornate affairs and it was so badly beat up that the slide hardly moved. In any event, the band (which included Teddy Wilson and John Kirby) took two days to cut the four released sides. The sides were issued concurrently in England on the Vocalion label and the British Magazine "Melody Maker" gave Ward Silloway specific attention claiming that these were the finest sides he had made to date! (I wonder if Silloway kept the horn?)

ATTENTION DANCE BAND ENTHUSIASTS!!

Have discovered several very interesting discs of possible interest. The first is Perfect 15306 "Mysterious Mose" by Karl Radlach and His Orchestra. Rust claims Radlach was the pianist for the Bernie Cummins Orchestra. In any event the band is an excellent Ted Weems-ish type group. Sounds like they are really having a good time. Be on the lookout for this disc and perhaps others by this band. Does anyone know whether these were just studio dates or did this band actually exist for a time as an independent outfit?

Next item pertains to a name which pops up from time to time: "Sleepy Hall". This name was a well used pseudonym by ARC for several of its house-bands. There of course, was really a "Sleepy" Hall whose principal claims to fame are as having been Rudy Vallee's banjoist and (are you ready for this?) the "inventor" of the electric banjo! In any event, the Canadians have a series of labels which will totally confuse any American who thinks he's got his labels straight. In addition to Canadian Victor issuing almost all our stuff with the identical catalogue numbers and all, they also had a 210000 series for Canadian artists. "Sleepy" Hall here qualifies also and appears on several discs in this series as "Sleepy" Hall's Melody Boys. The sides are done by a smallish group which seems to vary between five and ten musicians and are generally speaking nice dance music of the period (circa 1930). Oddly enough, I recently turned up another disc by "Sleepy" Hall. This one is of approximately 1937 vintage. It is on Variety VA583. The tunes are "That Old Oaken Bucket"/"Sleepy Time Gal" (Theme?) Both titles are by a really good swing band with some nice trumpet work (any ideas who?) and both sides have electric banjo solos. Somehow or other, the electric banjo is a pleasant and interesting sound in the swing band format. Hall plays competently and does a vocal on "Sleepy Time Gal" that is so bad it is good.

I had occasion to spend a very pleasant and informative afternoon with Mrs. Parker Gibbs widow of the late Parker Gibbs who sang so many good tunes with the Ted Weems Orchestra. This very extensive interview will be a part of a piece I would like to do on the Weems band for Record Research at some point in the future. It originally started out as a project just on the Joe Haymes Orchestra, but the Ted Weems and Phil Baxter Orchestras kept popping up (the three leaders were very close friends and co-penned a number of pop tunes).

Anyone with any info, photos, etc., should contact me on this. It seems that the late Mr. Gibbs was quite an interesting man. In addition to his long stint with the Weems Band, he was also the producer of NBC's Monitor and the Dave Garraway Show both in New York and, prior to that, in Chicago.

THE PAUSE THAT REFRESHES

I recently made several purchases, purely on speculation, because I was bitten by the "Gee, doesn't that label look interesting"-bug. The first being a disc on the Nocturne label which visually I would date as being from about 1941. The tunes are performed by Johnny Fosdick and His Orchestra. (Could this be any relation to Dudley Fosdick of Lombardo fame and brother Gene of Hoosiers Orch. fame?) The vocalist is Anita Boyer (Tommy Dorsey vocalist) and the tunes are "Swinging the Jingle"/"Get Hep". A combination matrix/catalogue number appears. The 'a' side is #3135A-2 although the label claims #3135A-1. The 'b' side is #3135B-1. Both tunes are very nice versions of "Pepsi-Cola" jingles. The first side ("Swinging the Jingle") is the more well known of the 2 jingles. Courtesy of Mike Biel, I recently heard another recording of this tune by Bunny Berigan's Band. I believe this to be possibly a tune used as a theme on a Pepsi-Cola sponsored program. Comments? The second tune "Get Hep" advises us all to "Get Hep with Pepsi-Cola". Was this ever actually used as a radio jingle?

THE CALIFORNIA COLLEGIANS AREN'T THE CALIFORNIA COLLEGIANS

Some of the devoted late night movie fans may remember a band known as the California Collegians. They appeared in the movie "The Champagne Waltz" which featured as the star of the film their handsome young saxophone player--Fred MacMurray!! Imagine how glad I was to find a recording they made (circa August '36) on the Electro-Vox label! According to the label, Electro-Vox is based in Los Angeles, California. I use the present tense because Mike Biel discovered two LP reissues of operatic material on the Electro-Vox label using the same trade-mark! He has also come up with an uncoated aluminum transcription of approximately same vintage on this label. Apparently it was a transcription service of some sort. OK, so far--so good. The label claims the orchestra is under the direction of Lou Wood, who actually was the trombonist with the MacMurray/Collegians group. Aurally, this band checks out to be not only much too large a group, but not the California Collegians at all! The general consensus agrees that it is the Benny Goodman Orchestra (augmented by strings) which was out on the coast filming "The Big Broadcast of 1937"!!! The brass section is recognizable, as is Krupa's pronounced drumming. The tunes are "Philadelphia"/"Here's Love in Your Eyes". The second title was featured by B.G. in the film. This version in no way compares with the released Goodman Victor version (Victor 25391-mx.97711-1) of which I have a copy. I haven't as yet been able to check this version with the version that appeared in the film. The real surprise occurred when I played the "Philadelphia" side. It is not only a very funny song ("If it take two hours to make Philadelphia, how long is it gonna take to make you?") but features the Goodman band in an interesting setting. It has solos by Chris Griffin (tp), Dick Clark (tenor sax), an unknown violin solo (Victor Young?), and a very unusually "dirty" solo by Goodman. Throughout, there are 2 male voices (1 recites/other sings) and a vocal male trio at the end. All in all, a very strange Goodman item. Was this to have appeared in the film and dropped for being slightly bawdy?

FONOGRAMAS MARCONI-DE TONO PERFECTO

The next item is a Double-faced Marconi disc with the above label copy. It is performed by a Spanish Band. Titles are "La Filadora"/"Baile de Sorpresa" and matrix numbers are 06047-1-4/06058-1-2 respectively. The pressing is flexible material (a la Marconi) and with inner and outer needle rings (in the style of Columbia). Does anybody know whether or not this was a special issue as I know of no other two-sided Marconi records. Also was this intended for export or for domestic Spanish market?

This should give enough of you out there food for thought. Please write in any questions, interesting finds, or other topics for discussion. I welcome all questions, comments, and suggestion as to format, and subject material to be handled.

Roy L. Evans, Jr.
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LK Editor note: This is Roy's initial column for Record Research. He's 24 and plays trumpet, trombone and piano. He's a heavy varied record collector with 15,000 78s, 3000 LPs and 100 tapes which range from 1920 to 1934 and consist of Traditional jazz, Dixieland, Swing, Period Pop, Personality, documentary, small groups, big bands, dance bands, Territory bands with a special interest in Annette Hanshaw, Rudy Vallee, Bunny Berigan, German Dance Bands and Bing Crosby.
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is well represented at the mike, and on one number introduces Bud Freeman as a new member of the Clambake Seven! Alto Sax man Joe Dixon is heard on one vocal also. It's a great set, and my appetite is whetted for Vol. III, and more!

Shortly after writing the last column I received a large package from GOLDEN ERA RECORDS, but these were NOT new reissues. For the most part they are live air shots, and the catalog of them is rather large featuring bands like Barnet, Reichman, Busse, Noble, Beneke, Duchin, the All-Stars, Berigan, Himber, T. Tucker, Osborne, Heath, Scott, McKinley, Ennis, Fio Rito, Donahue, Long and others. It's all super stuff and I'd suggest you write FRANK DONOVAN at West Coast Audio Visual Corp., Box 128, Reseda, Ca 91335 for a catalog, and you can order direct if your local record store doesn't stock these.

FROM THE MAIL I RECEIVE (and may I please send out a plea for an enclosed S.A.S.E. in future letters of inquiry!) many of the items that I'm able to report to you are not only unobtainable in your local shop, but not even known about by the clerks! In all correspondence I have with these smaller companies doing such yeoman's service in bringing all of this memorable music from our past to collectors I have asked if my readers can buy direct. Most have said "Yes", and when they do I pass their addresses on to you so you can save time and write directly to them, and place your orders through these companies. Most, I have found, are reliable, and if I hear of any that aren't I'll certainly get word to you through this column as soon as possible.

I recently received some review copies from JAZZ ARCHIVES (one of the companies where you can buy direct. The address is P.O. Box 194, Plainview, N.Y. 11803) and I'd like to briefly tell you about some of them: JA-12 & JA-13 feature DUKE ELLINGTON AT THE COTTON CLUB, circa 1938, and there are a few vocals by the beautiful Ivie Anderson. JA-27 features CLAUDE HOPKINS & HIS COTTON CLUB ORCH. from the 1935 period; and here's a band too much overlooked in the reissue field, so our thanks go out to Jazz Archives for this one!

JA-31 is an interesting LP featuring the first HARRY JAMES BAND of 1939 with the very young FRANK SINATRA heard on "To You" and "From The Bottom Of My Heart". Side 2 is the 1941 band, featuring the top canary of all times, HELEN FORREST.

BUNNY BERIGAN is represented on JA-11, and for some reason to me this doesn't sound like Good Bunny, but on JA-3 he's featured, along with RED MCKENZIE WITH THE MOUND CITY BLUE BLOWERS from the 1935-1936 period, and this moves better.

A June 15th, 1944 session in New York is featured next on JA-28, and this one is by the TEDDY WILSON SEXTET (Teddy, Emmett, Morton, Hall, Stewart and Catlett) and all are instrumentals, with some great Jazz being put on record at this date. --- All in all, some very special treats on these Jazz Archives, and I'd suggest you write for a catalog!

Well, I've got to close up shop for today but I'll be around in the next issue, and I hope you will be too. I'm certain I'll have a lot of news for you then also, so be sure and drop around my little corner of RR. You can write me at P.O. BOX 3537, SAN RAFAEL, CA 94902, but PLEASE! A S.A.S.E.!

EDISONIA Ray Wile

The Edison Recordings of Elizabeth Lennox, Contralto
Compiled by Raymond R. Wile

All recordings made at the Edison New York City Studios.

Acoustic Process.

- 5/21/19 6800 A, B, C Fiddle and I. Passed changed to Hold Edison
There is a test pressing of take C on ED122 at
the Edison National Historic Site.
- 6/25/19 6847 A, B, C We parted (Glover) (Duet with Gladys Rice)
Rejected by Cronkhite. Remade on 9/8/19.
- 9/8/19 6847 F, G, H We parted (Glover) Passed and issued on 80499
listed 2/2/20 - 8/21/25.
- 2/5/20 7149 A, B, C Sweet and low (Duet with Betsy Lane Shepherd)
Hold Edison
- 2/20/20 7173 A, B, C Could I see my boy again (Westendorf) (With Chorus)
Passed and issued on 80690 listed 10/13/21 - 11/21/27.
Dubbed onto cylinder matrix 14701 and listed as 4025.
- 3/30/20 7250 A, B, C Hiawatha's melody of love (Meyer) (With Betsy Lane
Shepherd) Passed and issued on 50686 listed
6/30/20 - 11/21/27.
- 8/6/20 7482 A, B, C Sweet Luana (Zamenik) (With Gladys Rice) Passed and
issued on 50701 listed 9/2/20 - 10/31/29. Dubbed onto
cylinder matrix 14893 and listed as 4153.

Electrical process.

- 4/3/29 19141 A, B, C Just a-wearyin' for you (Stanton, Jacobs-Bond)
Passed and issued on 52586 listed 5/22/29-
10/31/29.
- N834 A, B, C Same selection. A ok. Passed and issued on 11039
- 4/3/29 19142 A, B, C A Perfect day (Jacobs-Bond) Passed and issued on
52586 listed 5/22/29 - 10/31/29.
- N835 A, B, C Same selection. B ok. Passed and issued on 11039.

ISSUE INFORMATION

Discs
50701 7482/ Waikiki Hawaiian Orc. 7245 52586 19141/ 19142
50686 7250/ George Wilton Ballard 7200

80499 6847/ Leola Lucey & Mixed Quartet 6860
80690 7173/ Helen Clark & Joseph Phillips 7097

Lateral cut records
11039 N834/ N835

Cylinders

4025 matrix 14701 dubbed from disc mx. 7173
4153 matrix 14893 dubbed from disc mx. 7482

For Edisonia
coming!
*The Edison Records
of Ernest L. Stevens*

PLAZA Carl Kendziora (8288 to 8330) 5000 Series (cont'd from RR 144/5) Given are MASTERS, TUNE TITLES, ARTIST CREDITS and DATES. LISTING began in RR 36, JULY 1961

- 8288-My Angel (Angela Mia) -Leo Le Sieur -no date
8289-Jeannine (I Dream Of Lilac Time) -Leo Le Sieur -no date
8290-Song Of Songs -Leo Le Sieur -no date
8291-Carry Me Back To Old Virginny -Leo Le Sieur -no date
(note: These are probably renumberings of Compo masters cut in Montreal)
8292-There's A Rainbow 'Round My Shoulder -Ted Wallace & His Orch. -11/2/28
8293-Sally Of My Dreams -Ted Wallace & His Orch. -11/2/28
- 8294-'Round Evening -Ted Wallace & His Orch. -11/2/28
8295-Paradise -Adrian Schubert's Salon O. -11/5/28
8296-Marie -Adrian Schubert's Salon O. -11/5/28
8297-Where Is The Song Of Songs For Me -Adrian Schubert's Salon O. -11/5/28
8298-Turkey In The Straw -Hobbs Brothers -11/7/28
8299-Hell Among The Yearlings (Country Breakdown) -Hobbs Brothers -11/7/28
8300-Ohio River Blues -Frank Luther -11/8/28
8301-A Choir Boy Sings All Alone To-Night -Frank Luther -11/8/28
8302-The Baby On The Door Step -Frank Luther -11/8/28
8303-How About Me -The Rose Room Orchestra -11/9/28
8304-Glorianna -The Rose Room Orchestra -11/9/28
8305-It Must Be Love -The Rose Room Orchestra -11/9/28
8306-That's What's Good For Me -Billy James' Dance Orch. -11/13/28
8307-Maybe I Was Made For You -Billy James' Dance Orch. -11/13/28
8308-Blessings -Billy James' Dance Orch. -11/13/28
8309-Howly! Old Timer -Robison-Luther -11/13/28
8310-Will The Angels Play Their Harps For Me? -Frank Luther -11/13/28
8311-Starlight Lane -Waikiki Hawaiians -11/14/28
8312- no information. not used????
8313- no information. not used????
8314-Jus' 'Cause -Waikiki Hawaiians -11/14/28
8315-Sally Of My Dreams -Leo Le Sieur -no date
8316-La Paloma -Leo Le Sieur -no date
8317-Sonny Boy -Leo Le Sieur -no date
(These are probably renumberings for Compo masters from Montreal)
8318-How About Me? -Rodman Lewis -11/15/28
8319-My Sue -Rodman Lewis -11/15/28
8320-My Heart Is Your Heart -Rodman Lewis -11/15/28
8321-Everybody Loves You -Sam Lanin & His Orchestra -11/17/28
8322-I Must Have That Man -Sam Lanin & His Orchestra -11/17/28
8323-Me And The Man In The Moon -Sam Lanin & His Orchestra -11/17/28
8324-Love Dreams -Adrian Schubert's Salon O. -11/16/28
8325-Doin' The Raccoon -Ernie Golden & Orchestra -11/19/28
8326-Come On, Baby! -Ernie Golden & Orchestra -11/19/28
8327-Ever Since The Movies Learned To Talk -Irving Kaufman -11/15/28
8328-My Old Girl's My New Girl Now -Irving Kaufman -11/15/28
8329-Wedding March -Leo Le Sieur -no date
8330-Bridal Chorus -Leo Le Sieur -no date
(Again, probably renumbered Compo masters from Montreal)

(To Be Continued)

labels; only the "VE" device in a circle, embossed on the matrix, betrayed the fact that they were electrical recordings) the company utilized paper envelopes showing various Victor artists "Waiting to Play for You." These envelopes were obviously used before 1928 since Paul Whiteman was one of the artists used for the advertising, and in 1928 Whiteman switched to Columbia. The drawing of Stokowski conducting the Philadelphia Orchestra might raise a few eyebrows now because in it Stokey is shown holding a baton. Most people do not recall seeing Stokowski conduct with anything except his hands. The drawing--which probably comes from a photograph since the Philadelphia's great first oboist, Marcel Tabuteau, is easily recognizable--is accurate because throughout the 1920s Stokowski still employed a baton.

Another recent issue of a Stokowski item comes from the International Piano Archives, which has the same address as Desmar Records. IPA has just issued a new membership record of two different live performances of the Grieg Piano Concerto played by Percy Grainger. One of the two performances is with the Hollywood Bowl Symphony Orchestra conducted by Stokowski, and this performance dates from 1945. The fill-up on the Stokowski side is a 1908 Gramophone recording of Grainger playing the first movement cadenza from the concerto. The other Concerto performance dates from 1956 and the orchestra this time is the Southeast Iowa Symphony Orchestra conducted by Richard Morse. The fill-up for this side is a private record, of Grainger announcing and playing (on a lousy piano) Three Norwegian Folksongs by Grieg.

FILLING IN DISCOGRAPHICALLY

Assorted additions, corrections and other junk concerning recordings in Brian Rust's compilation, JAZZ RECORDS 1897-1942, listed by Bill Frase

(cont'd from RR 146/7) 1957 Drew Avenue South
Minneapolis, Minnesota 55416

- Page 925 Gene Kardos: Mx 69922 add Eld 1924 as by Sid Peltyn & His Orchestra; Mx 70190-1 has vocal by Dick Robertson
Page 927 Gene Kardos: My copies of Mt 12605 are labelled Art Kahn's Orchestra. I think much more research needs to be done to get all of the early 30's Mt and other Arc releases grouped properly. Anyone have info to send me? Bullock, Rollins, Shaw, Kahn, Gene's Merry-makers, etc. Mx 13126 is take 1
Page 928 Why the heck did they divide the book here? Between PP 931/2 would be much better in my opinion. Mx 13280 is take 1 Mxs 14300 and 14301 also appear on Ban 32898; Mx 15367-1 add Or 2935; Mx 15903 take 1 has no vocal. The vocalist on 15900-1 is Paul Small
Page 929 Mx 21129 is take 1
Page 942 Tempo King: Mx 21445 is take 1, Mx 21448 is take 2; Page 979 Sam Lanin: Mx 9296 is take 2, Mx 9637-3 also appears Or 1946
Page 1009 Ted Lewis: Mx 142955 is take 2, Mx 142962 is take 4 with vocal by Ted Lewis on my copy. Possibly another take was issued with Ruth Erting vocal, Mx 144247 is take 4; To Mx 144262 add take 2
Page 1010 Ted Lewis: Mx 146643-4 also dubbed on Mt M-13880 (and poorly at that)
Page 1013 Ted Lewis: To Mx 150855 add take 4

- Page 1015 Ted Lewis: To Mx 38439 add take A;
To Mx 38440 add take A
These certainly sound nothing like a Ted Lewis group. Mx 38777: if "no take" really equals "A", then "A" was issued and the vocal is by The Royce Sisters.
Page 1031 Vincent Lopez: Mx 9261-1 also appears on Re 8925 as by Lawrence Veede and His Orchestra. Not really worth listing, I don't think. This one features hot solos from tpt, an overall hot danceband sound.
3656-A Piccolo Pete-VD 71777.
Page 1035 and Page 1036 I suggest this separate heading be shortened and that the first two Mxs be listed under Guy Lombardo with a pseudonym note. The next 3 should be listed under Chicago Rhythm Kings or Wingy Mannone. The next 8 possibly could be listed under this heading unless they definitely can be ascribed to a Coon-Sanders contingent in which case they should be put there. From Mx 29319 on I suggest it would be much more convenient to list them under Red Nichols. Mxs 31944 and 31946 correct issue number is Br 4953.
Page 1037 Bert Lown: Mx 147963 is take 2, Mx. 149741 is take 1.
Page 1039 Bert Lown: Mx 53051, is take 1, Mx 69682 is take 1.
Page 1053 Mary Mack: Voc 03462 is labelled State Street Swingers, and possibly would be better listed under that heading.
Page 1054 Madame Tussaud: Mxs EB-1088 and EB-1089 are both take 2.

(To Be Continued)